Smart Fashions for Limited Incomes

VOGUE

April 15 1916
Price 25 Cents

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The Vogue Company

The Glove of Gloves
The Winner of the Grand Prix

The highest honors the International Exposition at San Francisco could bestow, were awarded "Niagara Maid" Silk Gloves—the glove that has no peer for richness of fabric, flattering shapeliness or long-wearing quality.

"Niagara Maid" is a glove that satisfies one's love of the beautiful and sets the seal of good style upon the whole costume. At the same time it has no rival for real glove economy.

The [illegible] of "Niagara Maid" success lies not only in the extra c[illegible]ken and in the selection of pure silk, but also in our secret [illegible]cess of treating the silken thread so that it gives long service and retains its rich, lustrous beauty to the last.

Dou[illegible]le finger tips. Every pair fully guaranteed with the "Niagara Maid" trademarked ticket. Long Gloves and Short Gloves in wide assortments of colors and embroideries.

"Niagara Maid"

The Grand Prix
was awarded also to
"Niagara Maid" Pure Silk Underwear

Niagara Silk Mills, North Tonawanda, N. Y.

The Grand Prix
was awarded also to
"Niagara Maid" Pure Silk Hosiery

make records for the Victor

Duet from Carmen
by Farrar, Amato, and Metropolitan Opera Chorus (Si tu m'aimes) (89086)

The Great Aida Duet
by Gadski and Caruso (O terra addio) (89029)

Victor Records have familiarized millions with the masterpieces of music

A comparatively few years ago the soul-stirring arias and concerted numbers that have immortalized the names of the great composers were hidden mysteries with only an occasional opportunity, at rare intervals, to hear and become familiar with them.

Today millions of people are familiar with them through the wonderful achievements of the Victor. The Victor Records of these masterpieces have revealed their sublime beauty to music-lovers in every part of the world.

They are presented in all their grandeur by the world's greatest artists whose exquisite renditions are the standard by which the artists' actual performances are judged.

They are noteworthy achievements in the art of recording **that have established Victor supremacy on a basis of great things actually accomplished.**

Any Victor dealer in any city in the world will gladly play any music you wish to hear and demonstrate to you the various styles of the Victor and Victrola—$10 to $400.

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors

Important warning—Victor Records can be safely and satisfactorily played only with ***Victor Needles or Tungs-tone Stylus*** on Victors or Victrolas. Victor Records cannot be safely played on machines with jeweled or other reproducing points.

New Victor Records demonstrated at all dealers on the 28th of each month

Duet from Bohême
by Melba and Caruso (O soave fanciulla) (95200)

Duet from Traviata
by Bori and McCormack (Parigi o cara) (88453)

The Barcarolle from Tales of Hoffman
by Gluck and Homer (87202)

Duet from Trovatore
by Schumann-Heink and Caruso (Ai nostri monti) (89060)

Victrola

The Famous Sextet from Lucia
by Tetrazzini, Caruso, Amato, Journet, Jacoby, Bada (96201)

Victor
"HIS MASTER'S VOICE"
REG. U.S. PAT. OFF.

Franklin Simon & Co.

PARIS
4 Rue Martel

Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent

Exclusive Modes

Girls' Dresses and Coats

At Special Prices

65—**Girls' Washable Dress** of Ramie linen, in white, Copenhagen, rose or russet, pleated model, hand-smocked, collar and cuffs of embroidered Swiss. 6 to 12 years. ***Special* 5.95**

67—**Girls' School or Sport Coat,** in Novelty Checks, black-and-white Checked Worsted or navy Serge; all-around belt, novelty buttons, silk lined to waist. 6 to 16 years. ***Special* 12.75**

69—**Girls' "Country Club" Dress** of Belgian Linen, in oyster white, Copenhagen, rose or green; two-piece Russian blouse model, hand-smocked, set-in medallions of flowered cretonne; skirt on waist lining, leather belt. 12 to 16 years. ***Special* 9.75**

73—**Girls' Taffeta Silk Dress** *with Chinese over-blouse;* in rose, old blue or navy. Georgette Crepe sleeves to match, white embroidered batiste collar, silk tie, circular flared skirt. 12 to 16 years. ***Special* 19.75**

71—**Girls' Coat** in black-and-white Checked Wool Velour, also navy Gabardine; new belted model, flare skirt, convertible collar overlaid with detachable collar of Broadcloth; slit pockets, novelty buttons, silk lined throughout. 8 to 16 years. ***Special* 18.50**

75—**Girls' Taffeta Silk Dress** in Belgian rose or navy blue; detachable collar, vestee and cuffs of Georgette Crepe; lace trimmed, three-tier flounced skirt, crushed girdle with sash ends. 12 to 16 years. ***Special* 12.50**

HATS illustrated, from our own shops

65A-HAT, **9.75**	71A-HAT, **9.75**
67A-HAT, **3.50**	73A-HAT, **7.95**
69A-HAT, **9.75**	75A-HAT, **4.95**

Franklin Simon & Co.

PARIS
4 Rue Martel

Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent

Small Children's Apparel

Up-to-the-Minute Styles

SIZES 2 TO 6 YEARS

At Special Prices

51—**Belted Empire Dress of Mercerized Linen,** in pink, blue or green, trimmed with white hemstitched frill at neck and sleeves.
***Special* 3.95**

53—**New Slip-on Linen Dress,** in green, rose, blue or tan; collar, cuffs and back strap of white linen embroidered in colored dots; black silk lacings run through embroidered eyelets.
***Special* 4.95**

55—**Flared Box Coat of Wool Velour,** in black-and-white, green or brown checks, detachable leather collar over self collar. Same model of cheviot, in navy blue, rose, Copenhagen blue or green, detachable hand-scalloped pique collar, silk lined.
***Special* 12.75**

57—**Dressy Coat of Navy Blue Serge** or black-and-white checked worsted; full ripple skirt, raglan sleeves, detachable white moire silk collar over self-collar. Silk lined.
***Special* 12.75**

59—**Hand-made Dress of White Persian Lawn;** double Puritan collar, turn-back cuffs and pockets trimmed with tiny ruffles and pink or blue bands.
***Special* 6.75**

61—**White Batiste Empire Coat Dress,** tucked yoke at front and back; colored batiste trimming, in blue, pink, yellow or green.
***Special* 3.95**

63—**Tailleur Coat of Navy Blue Serge** or black-and-white checked worsted, silk lined; detachable sailor collar of cadet blue-and-white, navy-and-white or red-and-white English drill over a sailor collar of coat material.
***Special* 9.75**

HATS illustrated, from our own shop

51A—White Poplin Hat	**1.75**
53A—Cretonne Hat	**1.50**
55A—Milan Hemp Hat	**6.95**
57A—Milan Hemp Hat	**5.95**
59A—Shirred Lingerie Hat	**3.95**
63A—Milan Hemp Hat	**3.95**

"Onyx" Days

APRIL 28th - 29th Friday Saturday

Notwithstanding the shortage of merchandise, with the increased cost of raw material, dyeing and labor, we shall again celebrate—"*Onyx*" Days.

By offering through our friends, the retailers, impressive values, impossible to duplicate under present conditions as enumerated below:—

Men's and Women's

"Onyx"

Silk ONYX *Hosiery*

Reg. U.S. Pat. Office

For Women

Item 1—Black and White Silk Hose, medium weight, with Lisle Top, double sole, heel and toe.
"*Onyx*" Day Price **65c**

Item 2—Black, White, Tan, Grey, Pink, Sky and many shades in an All-Silk, with High Spliced Heel, double garter top, sole and toe; also Black **only** with Lisle Wyde Top, of a superior quality.
"*Onyx*" Day Price **$1.00**

For Men

Item 3—In two weights, **medium** and **heavy** Silk Half Hose, in Black, White, Tan, Navy, Suede, Grey, Palm Beach, Champagne, and Mahogany, with extra reinforced heel, sole and toe.
"*Onyx*" Day Price **35c**

Item 4—An All-Silk, or with Lisle Sole, Black, White, Tan, Navy and Grey High Spliced Heel, double sole and toe. "*Onyx*" Day Price **$1.00**

And the usual complete line of "*Onyx*" Hosiery for Men, Women and Children.

If your dealer cannot supply you, write us and we will see that you are supplied

Emery-Beers Company, Inc.

(SOLE OWNERS AND DISTRIBUTORS OF)

"*Onyx*" *Hosiery*

153 to 161 East 24th Street **New York**

BONWIT TELLER & CO.

The Specialty Shop of Originations

Paris
42 Rue de Paradis

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE at 38th St., NEW YORK

Brantôme

New Modes in

Sweater Coats

"Brantôme"—Of Shetland wool—in monotone or with Byron collar, sash and bandings of white. In rose, Copenhagen, corn or purple..... **5.75**

Georgette crepe sailor with crocheted hemp crown. All colors..... **8.50**

"Veytaux"—Of pure silk in accordion weave. Byron collar. American beauty, black, white, pink, corn, Copenhagen, purple, apricot, cherry or rose.....**27.50**

Hat of liséré or hemp with faille silk facing, band and bow. All colors....**12.75**

Veytaux

Clarens

Marabout

"Clarens"—Fibre silk sweater trimmed in contrasting color. Rose, white, American beauty, champagne or Copenhagen.....**14.50**

Tokio straw hat. Stencil and knitted silk sash of blue or rose..... **8.50**

"Marabout"—Sports coat of wool jersey banded in marabou. Rose, gold, copen, white, or purple..... **19.50**

Natural leghorn with colored silk facing. Crown of Bakst patchwork..... **12.50**

"Les Ormonts"—Russian blouse of pure silk in blockweave with sailor collar. Blue, cerise, corn, sky, violet, American beauty or white..... **35.00**

Straw sailor with embroidered bird in contrasting color..... **11.50**

Les Ormonts

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Straw sailor with embroidered bird in contrasting color..... **11.50**

Les Ormonts

THE warm welcome won from critical motor car buyers by the Oldsmobile Light Eight De Luxe is only the natural recognition inevitably accorded tangible motor car merit. No more—no less. From time to time other cars may have appeared which seemed—in advance—fit to dispute the place and prestige of Oldsmobile Light Eight. But close comparison has invariably served rather to quicken a realization of Oldsmobile superiority. There never has been—there never will be—in the minds of most men any acceptable substitute for inimitable quality. The super-smoothness of the mighty power-flow, the incomparable charm of the distinctively designed body, the utter perfection of the most minute details in equipment and appointment—these features of the Oldsmobile Light Eight are of resistless appeal to those who seek the fullest measure of motor car service.

Oldsmobile Light Eight $1195

Those who have regarded with unconcealed doubt the complicated mechanism of many multi-cylinder motors will be highly gratified with the ideal simplicity of the Oldsmobile Light Eight. Those who have looked askance at the excessive fuel cost of many cars—defended in some quarters as a legitimate evil of multi-cylinder motors—will find further reason for Oldsmobile superiority in the fact that it averages twelve to fourteen miles per gallon of gasoline. Those who through experience have learned the disadvantages of narrow, cramped riding quarters will find the roominess of the Oldsmobile Light Eight body and the restful luxury of its wide seats and deep upholstery most pleasurable. And those who have been told that great weight is essential to strength and safety will discover in the Oldsmobile Light Eight the pleasing paradox of lightness and surpassing strength. The Oldsmobile Light Eight 5-passenger—$1195 f. o. b. Lansing. Roadster, $1195.

Write for our new booklet, "The Light Eight De Luxe"

OLDS MOTOR WORKS

Established 1880 LANSING MICHIGAN *Incorporated 1899*

(15)

James McCreery & Co.

5th Avenue *34th Street*

New York

WOMEN'S AND MISSES' APPAREL

Attractively Priced

Choice assortment of Women's and Misses' Suits, Coats and Dresses, in extremely smart models and most fashionable materials.

Mail and Telephone orders receive prompt attention.

1. Miss' Suit of Gabardine in Navy or Belgian Blue, Black, Rookie Tan or Reseda; also in Black and White Check Worsted; embroidered silk repp collar; taffeta band around the bottom of coat. Size 14 to 18 years **24.50**

2. Pongee Sport Dress, striped skirt; plain colored waist with collar, cuffs and pockets to match skirt. Navy Blue, Rose and Green stripes. **28.00**

3. Evening Wrap of Soiree Silk with deep yoke effect in back; high frill at neck; cuffs and collar have marabou and feather trimming. **32.00**

4. Effective gown of Taffeta with wide tunic skirt; waist coatee effect with points in front, pleated in back with slight ripple on sides; taffeta sleeves with cuff; embroidered Georgette Crepe collar. Black, Navy or Copenhagen Blue, Brown and Eggplant. **28.00**

5. Smart Afternoon Coat of Navy Blue or Black Soft Silk with band of Gabardine around skirt; hood effect collar of silk trimmed with Gabardine; cuffs and belt of Gabardine. **22.50**

6. Miss' Sport Coat of Black and White Check Wool Velour; also in Navy or Belgian Blue, Green, Rookie Tan or Black Gabardine; also Black, Brown and Green wool plaids lined throughout with peau de cygne. Size 14 to 18 years. **16.75**

A Stevens Blouse

carries with it the indelible charm of an original mode and the stamp of high intrinsic quality.

"DAFFODIL"—Tucks everywhere — front, back, sleeves and collar — make this attractive blouse of Georgette crepe, in all the soft shades, most charming. Sizes 34 to 44, $5.00.

"JONQUIL"—Please notice the charming effect secured by cutting in one the collar and frill of this daintily embroidered Georgette crepe blouse. In white and pastel shades. 34 to 44 $5.00.

"ARBUTUS"—Could there be a smarter blouse for wear with the tailleur suit than this Georgette model in the dainty pastel colorings with its large flat collar, vest and cuff folds of white Georgette? $6.50.

"TULIP"—A luxuriously heavy crepe de chine, the new tucked bodice, the contrasting colored hem stitching, the piquant black ribbon tie—this is indeed a blouse of quality. In white and pastel shades. Sizes 34 to 44, $5.00.

"LILAC"—The unusual features of this blouse of fine Georgette crepe are the Venice lace insertions, the hand embroidery and hemstitching. In flesh and white. Sizes 34 to 44, $8.50.

Twenty-five years ago Chas. A. Stevens & Bros. was an exclusive silk shop. To supply an express demand they conceived the idea of making up their fine fabrics in exclusive blouses. This marked the beginning of the fine ready-to-wear blouse. Their leadership has never been disputed.

Mail orders are given personal service with the privilege of return.

CHAS. A. STEVENS & BROS.

Stevens Building - - - - Chicago, Ill.

The Department of

Interior Decoration

is prepared to submit
suggestions for

The Spring Renovation
of
Country Homes

CABINET MAKING
PANELING

PAINTING
UPHOLSTERING

B. Altman & Co.

FIFTH AVENUE - MADISON AVENUE, NEW YORK
THIRTY-FOURTH STREET THIRTY-FIFTH STREET

BY APPOINTMENT TO HER MAJESTY THE QUEEN

REVILLE & ROSSITER LTD 1912

HANOVER SQUARE, W.
LONDON ENGLAND

Our Collection of "Early Summer Models" in Gowns, Costumes, Blouses, Wraps and Millinery will be shown on and after Monday, April 17th.

SPORTS AND THE "TOGS"

That Youthful Devotees Will Wear

A—*"The Argyle."* Sports Suit of wool Jersey—the coat in rose, Copenhagen or emerald green, collared and belted with white, has satin lined yoke and sleeves. The skirt of white, banded with colored fold **$25.00**

Hat of pink Milan—its black taffeta top painted with roses and foliage.... **$18.00**

B—*"The Arcady."* A jaunty Suit of the finest wool Jersey in rose, Copenhagen or emerald green; the satin lined coat has wide collar and cuffs of Shantung silk; the skirt features a shirred girdle top..... **$35.00**

Hat of black taffeta with Leghorn flange and facing; painted in tulip design..... **$20.00**

C—*"The Guernsey."* Sports Suit of wool Jersey in rose, Copenhagen or green; belted blouse coat, with convertible white collar, is fastened with "ivory" bullet buttons; full shirred girdle top skirt. **$19.50**

Hat of Leghorn faced with rose faille, trimmed with appliqué birds.... **$14.00**

D—*"The Doncaster."* Sports Coat—in natural colored Shantung—the deep pleated cape collar and cuffs in striped effect—green rose or blue on Shantung ground **$29.50**

The same model in rose, Copenhagen or green silk Jersey with white cape collar and cuffs **$29.50**

Hat of Leghorn with black taffeta top, green edge and hand painted tulip decoration **$18.00**

E—*"The Chisholm."* Sports Coat in novelty check or plain rose, blue or green wool velour. Note the long shoulder line, the high waisted belt, the puffed sleeves, the white collar and cuffs **$29.50**

Hat of peanut straw in green, faced with chartreuse; trimmed with rose blue and chartreuse felt appliqué..... **$11.50**

F—*"The Castlewood."* Most distinctive of Sports Suits—fashioned of "Khaki-Kool," the new silk. The coat—in rose, emerald or Copenhagen—lined with flowered crepe, has white collars and cuffs. Box pleated skirt of oyster white "Kkaki-Kool." **$49.50**

Hat of peanut straw—faced with pale pink felt, trimmed with picot-edged ribbon—embroidered in black **$14.00**

G—*"The Courtland."* Tennis Dress of pongee silk; the Russian blouse in rose, blue or green striped pongee, fastening with round silver buttons and buckled belt. Skirt of plain pongee is very flaring .. **$19.50**

Hat of peanut straw faced with pastel tints; painted tulips in natural colorings..... **$11.50**

Each Model in 14, 16, 18 and 20 year sizes

Lord & Taylor

38th Street FIFTH AVENUE 39th Street
New York

Are You Marooned? Are You Out of the Swim?

Are you an assassin of joy? A dinner depresser? A bane, or a blight, at supper? Are you a conversational half portion; an intellectual side dish? If so, you should

Come to the Party!

Every issue contains:

THE STAGE: First-night and behind-the-scenes views of the newest plays—with portraits.

THE OPERA AND MUSIC: Stories and portraits of the new singers, composers, conductors and whatever is new about the old ones.

THE ARTS: Illustrated news and criticisms of pictures, architecture, books, sculpture.

HUMOR: The most original and amusing works of our young writers and artists.

PEOPLE: Striking and unusual portraits of celebrities who help make New York a brilliant, fascinating carousel.

SPORTS: An illustrated panorama of golf, tennis, football, racing, polo and a dozen other outdoor and indoor sports.

ESSAYS AND REVIEWS: By intellectually stimulating essayists and critics.

PARIS AND LONDON: The latest diverting news from the European capitals.

DANCING: Outdoor dances, indoor dances, rhythmic dances, cosmic dances.

FASHIONS: From Paris, London and New York for all discriminating men and women.

DOGS AND MOTORS: Photographs of the best-bred dogs and the best-built motors, with descriptions and timely discussions of them.

SHOPPING: An index to the best shops, what they sell, and a shopping offer that is bound to interest alert men and women.

Do you like parties? If you do, then you should not lose a moment's time in accepting this invitation to a twelve months' party in the heart of New York. Don't miss it! Music! Singing! Theatricals! Dancing! Evening Dress! You simply MUST come to this party for sophisticated people as the guest of Vanity Fair.

Your own blood relatives won't know you!

You positively won't know yourself when you get back home after those twelve busy months in what is now the gayest capital of the world. And, which is much more to the point, your friends won't know you either. *Your own blood relatives won't know you.*

They'll probably think you're some visiting European crowned head in disguise. Such aplomb! Such ease of manner, such habiliments *de luxe*, such wide learning, such brilliant wit, such many-sided culture, and oh! such exquisite savoir faire.

Don't linger in outer darkness

We can't bear to have you remain a dweller in darkness; a soul shut off from happiness; a being languishing in personal isolation, perhaps even in social ostracism; a heart unhappily removed from the enlivening influences of the arts, graces, pleasures and refinements of life.

So just hop on to Vanity Fair's special, all-Pullman, all-anthracite, all-vestibuled buffet and drawing-room express, and come and pass twelve crowded and hectic months in New York—without leaving your own home, and without spending a penny more than the $3 necessary to pay for your round-trip ticket.

P. S.—The party is none other than a year's subscription to that most successful of all the new magazines—that monthly merry-go-round of New York life—

What ten notables say:

JACK LONDON—"It keeps me in touch with the decadent pleasures, arts, and vanities of New York!"

JOSEPH H. CHOATE—"Vanity Fair is a truly wonderful youngster!"

FRED'K MACMONNIES—"Vanity Fair is admirable. I am proud to be represented in it."

JULIAN STREET—"You are the supreme snob among magazines. I am ashamed for liking you so much."

GOUVERNEUR MORRIS—"I have yet to miss a single page of your incomparable magazine."

CHARLES DANA GIBSON—"I am proud of Vanity Fair's success."

WILL IRWIN—"The prettiest magazine baby ever born in New York."

GEORGE ADE—"It is evidently edited for persons who prefer orchids to tube roses. I see that discriminating people are going after Vanity Fair."

OWEN JOHNSON—"Thank Heaven for Vanity Fair in a generation of standardized magazines."

DANIEL C. FRENCH—"I like Vanity Fair's intemperate interest in art."

25 Cents a Copy

VANITY FAIR

$3.00 a Year

Condé Nast, Publisher

449 Fourth Avenue
New York City

Frank Crowninshield, Editor

Infants' and Children's Wear

Nursery Furniture

White enameled wicker, Dresden Set, in the new butterfly design. Very specially priced.

Crib	**$35.75**
Hamper	**10.74**

(Following not illustrated)

Scale	**$ 9.74**
Wardrobe	**57.75**
Bassinette	**35.75**
Chair to match	**10.74**

Macy's Personal Shopping Service extends without charge, the courteous assistance of expert shoppers, trained to facilitate your purchases in the various parts of our store.
Third Floor, Broadway. 34th Street.

(*a*) Empire Dress of fine white nainsook; Philippine embroidered medallions around bottom with dainty lace edge; panel front embroidered to match. Sizes 2 to 6 years. **$11.74**

(*b*) Coat of Imported White Pique; Empire model, flare skirt; hand-embroidered collar and cuffs. Belted. Sizes 1 and 2 years. **$5.74**

(*c*) Hand-embroidered Pique Hat to match Coat. **$1.89**

(*d*) Empire dress of dimity in rosebud pattern; jacket effect trimmed with fine Valenciennes lace insertions and edge. Sizes 2 to 6 years. **$2.39**

(*e*) Hand-embroidered and hand-scalloped Pique Bonnet, rosettes of ribbon and wide ties. **$1.89**

(*f*) Empire model of fine nainsook; Philippine embroidered and hand-scalloped; lace and ribbon trimmed. Sizes 2 to 5 years. **$2.79**

(*g*) Striped Crepe Bloomer Dress; colored piping and buttons to match. Sizes 2 to 6 years. **$1.89**

(*h*) Jaunty Hat of Striped Crepe to match Dress. **94c**

(*i*) Infant's Long Dress of sheer nainsook; panel front with inserts of Val lace joined with veining; hand-embroidered and scalloped; finished with lace edge. **$10.74**

Herald Square **R. H. Macy & Co.** *New York*

SALES AND EXCHANGES

Wearing Apparel

FOR SALE—Long coat, vicuna, dark purple, beautiful shade. Spring model. Worn once. Small 36. Cost $52. Sell $27. No. 254-D.

FOR SALE—Black cloth riding habit, side saddle. Cost $50. Sell $25. Apricot taffeta evening dress. Cost $40. Sell $18. Very good condition. Both size 34-36. No. 255-D.

FOR SALE—Two negligees, accordion plaited—pink and blue. Size 40. Cost $35 each. Sell $15. Girl's linen riding suit and puttees, 12 years. $15. No. 256-D.

SMART advance model black and white check taffeta. Cuffs and new cape collar of white satin. Perfect condition. Size, small 36. Cost $50. Sell $20. No. 262-D.

BECAUSE of mourning, pink chiffon evening gown fur-trimmed. Cost $125. Sell $50. Gray blue chiffon velvet evening wrap, bound gray fox. Cost $145. Sell $60. Raisin Duvetyn afternoon coat, seal trimmed. Cost $145. Sell $60. Brown Cheviot Motor coat, trimmed flying fox. Cost $95. Sell $40. Rose Jersey Suit, beaver collar. Cost $85. Sell $35. Sizes 36. Never worn. No. 265-D.

VELVET evening wrap with fur. Good condition. Late model. Sell $25. Evening dresses. Black net, hardly worn, $20. Yellow net, cost $175. Sell $20. No. 268-D.

EXQUISITE tea-gown—never worn, lavender and silver. Value $135. Sell $100. Pink chiffon dance dress. Paris Model—excellent condition; $45. Lovely evening gown—odd colorings of pink, blue and black—slightly soiled; $50. Sizes 36. No. 276-D.

BLACK spangled net shoulder scarf. Worn little. Cost $8. Sell $4. Beautiful Oriental rug, 13 x 9 by 10 x 2. Cost $300. Sell $200. Excellent condition. No. 280-D.

BLACK broadcloth coat, upper part hand-embroidered. Just remodeled, relined. Value $50. Sacrifice $10. Gray silver brocade evening gown. Cost $125. Sell $50. Scarcely worn. Sizes 40-42. No. 281-D.

SEALSKIN coat, finely selected skins. Worn little. Cost $600. Sell $400. Lavender-blue voile afternoon gown with beautiful black and white lace trimming; pink taffeta lining. Cost $75. Sell $30. Sizes 40-42. No. 283-D.

WHITE suit, $20. Pink and white striped tissue afternoon gown French model, $15; gold and brown afternoon gown, Bergdorf & Goodman model, $15. Short summer evening coat $10. Sizes 36. No. 284-D.

Miscellaneous

FOR RENT—Summer season, house facing ocean, three hours from Boston on Mass. coast, ten rooms, three baths, sun parlor, extensive porches, completely furnished. Stands in two acres of ground, a garage for two cars and chauffeur. Tennis court, vegetable garden, bathing beach. This property never rented before. No. 185-D.

FOR SALE—Collection of modern etchings. Either singly or as entire collection. Prices and description will be sent upon application. No. 229-D.

FOR SALE—Handsome four poster mahogany bedstead in perfect condition, $300. India shawl, black center, $75. Ivory parasol handle, black lace parasol cover, $50. No. 250-D.

FOR SALE—A museum piece, mahogany four poster In a class by itself, said by an expert to be one of the most marvelous old beds in America. All original, $1000. Heppelwhite dressing table, perfectly proportioned, $125. Rare Chippendale card table, $200. No. 251-D.

HANDSOME Turkish Rug, 10 x 12 feet. Center old blue, tracing reddish brown, border dull red. Suitable for bungalow or summer cottage. Worth $200. Sell $150. No. 252-D.

FOR SALE—Home in Southern California, for family wishing to live in a fine college town. Location most desirable. Can furnish photos and house-plans on request. No. 253-D.

FOR SALE—Beautiful mahogany tester bedstead; came from France 1764. Hand carved, pineapple design. Washstand to match, perfect condition, $1,400. Photograph shown. No. 257-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.
Your message for the June 1st Vogue should be received on or before April 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

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Read the "rules" at the top of this page.

SALES AND EXCHANGES SERVICE
VOGUE
443 FOURTH AVENUE, NEW YORK CITY

Miscellaneous—Cont.

FOR SALE—Very handsome new dinner cloth 3 by 2½ yards. Heavy linen hand embroidered, 28 lace medallions and lace edge. Very unusual design. Price $125. Photo sent on approval. No. 258-D.

FOR SALE—Antique heavily carved wood covered with gold leaf from old Chinese Temples. Beautiful decoration for rooms, dens, etc., for doorways and windows, for frames on mirrors or pictures. Heavy dogs and Buddhas for base of lamps. Particulars sent. No. 260-D.

FOR RENT—Long Beach, L. I. For the season, house ten rooms, completely furnished, two baths and garage. All improvements, best location. Full view of boardwalk. No. 261-D.

LAKE CHAMPLAIN. Sale or rent furnished. Artistic non-housekeeping bungalow. Living room—cobblestone fireplace—three bedrooms—bath—kitchenette—sleeping porch—best beds—awnings. Table-board, exclusive club. Exceptional comforts and refinement. Excellent fishing. No. 263-D.

HEIRLOOMS—Colonial red, white and blue coverlet, $14. Mahogany four-column, claw foot sideboard (5½ feet) $85. Bead bag (Holland) $12. Paisley shawls, perfect condition. $16-$20. No. 264-D.

Miscellaneous—Cont.

ATTRACTIVE Apartment to let furnished. Park Avenue and 76th Street. From June 1st to October 1st. Seven rooms, three baths. $225 per month. No. 266-D.

FOR SALE—Two blue and white, perfectly matched hand-woven coverlets in perfect condition, over 100 years old. Will sacrifice for $350. No. 267-D.

ARUNDEL Prints, rare collection, one half New York prices. $3 to $15. Blue and white hand-woven coverlet with fringe, $35. Beautiful bedspread, quaint old design, hand-knotted with 8-inch fringe, $24. No. 269-D.

SHAWLS—Beautiful India, 4 by 1⅝ yards. Value, $1,500. Price, $500. Fine striped shawl, fringed, bright colors, 3 by 2 yards, $50. No. 270-D.

FOR SALE—Three-pieces point d'Alencons lace—18 yards length, 4 inches wide. Ivory color. Forty years old. Value, $30 per yard. Any reasonable offer accepted. No. 271-D.

FOR SALE—Hand-woven coverlet over 100 years old. Rare design, blue, white and cherry red with Pine tree border. Excellent condition. No. 272-D.

Miscellaneous—Cont.

OLD decorated Dower Chest 1812. Old brasses on drawers in the bottom, $14. Mahogany slope top desk, $40. Must be sold. No. 273-D.

LOUIS XV hand-carved Circassian walnut sofa, table, three chairs, cane seated, separate brocade cushion seats and pads for sofa and chair backs. Two pairs curtains and lambrequins, same brocade. Everything excellent condition. Photograph furnished. Paid $550. Make offer. Also two cream batiste and lace bonne femme curtains. No. 274-D.

FOR SALE—Pelham—Six choice lots, 30 min. from 42nd St., N. Y., N. H. & H. R. R. within walking distance depot and trolley cars. Select neighborhood, good schools, beautiful view. Reasonable. No. 275-D.

2 EXQUISITE Antique Mahogany ottomans perfect condition, sacrifice, $75. Pair old Sheffield Candle Sticks, 17 inches high, $50. Other antiques—Genuine Martin Guitar, $50. No. 277-D.

HANDSOME unused buffalo robe; long dark hair. Sell $50. Also one slightly used, $35; unsurpassed for comfort and luxury in automobiling. No. 278-D.

FOR SALE—Bed spread hand-made, solid crochet, beautiful design with border, $75. Worth $125. Will send C. O. D. on approval. No. 279-D.

Wanted

WILL purchase for myself—Size 42, and daughter—Size 36, few afternoon and evening gowns. Also men's apparel, Size 38. Must be reasonable. No. 172-B.

WANTED, attractive, washable dresses for girl of 12, in best condition and reasonable in price. Also washable Norfolk suits and sweater for boy of 10. No. 176-B.

WANTED to buy Spring and Summer wearing apparel, first class condition and reasonable. Size 36, skirt 37. 25 to 30 years. No. 177-B.

WANTED—Long fur coat in good condition, for lady. Size 36. Must be very reasonable. No. 178-B.

WOULD like to buy slightly worn stylish clothing from wealthy lady. Prices must be reasonable. Correspondence confidential. Size 40. No. 179-B.

WANTED, Black evening gown, also black clothes for summer wear. Size 36-38. Wanted, clothes for girls of 9 and 16, and boy of 14. No. 180-B.

WANTED, Handsome Duvetyn motor coat. Size 40. Winter weight. Any medium or dark color. Must be in good condition. Latest style and reasonable. No. 181-B.

WANTED—Sheffield tea and coffee set with tray, LaFayette flat silver, cameo pin, Madeiro luncheon set, blue silk suit, late model, small 36. Must be bargains. No. 182-B.

AMERICAN lady has lived mostly abroad, modest circumstances wishes to buy discarded stylish clothing from wealthy lady. Size 38-40. No dealers. Answers confidential. No. 183-B.

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WANTED in New York City, lady of refinement. One who wishes to occupy her time in high-class dressmaking parlor. No. 961-C.

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No. V 94—Women's Tailored Suit of superior Gabardine in Navy, Black, Gray, French Blue and Rookie; gold embroidered French demi-tailored coat; taffeta silk lined. New model skirt **58.00**

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Each school whose name appears on this list is known by Vogue to be thoroughly reliable and efficient, and can therefore be personally recommended to the patronage of Vogue readers.

In this list are printed the best and most reliable schools in the country—Boys'—Girls'—Vocational—Colleges and Camps. Use this Directory as a convenient reference guide to the best schools of America.

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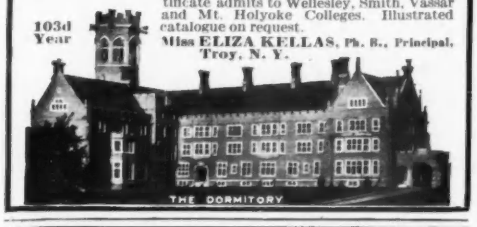

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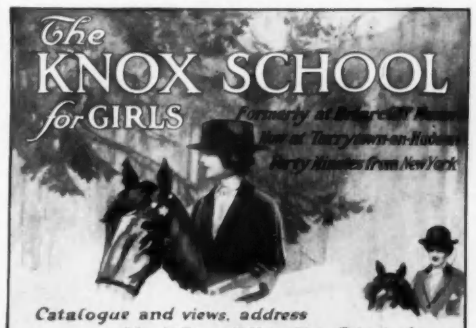

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At the top of this page is shown a view of the Oaksmere grounds looking to Long Island Sound. Herewith is shown the main residence building.

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It is to aid you in this important selection that Vogue puts before you this list of high-class schools. Every school that appears in these pages is personally known to the Vogue School Department, and while we don't for a minute claim that *all* the good schools in this country are grouped within the confines of these pages, we know that the schools here advertised are, in so far as it is possible for human judgment to determine, *excellent*.

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Titusville
Pennsylvania
May 11, 1915

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New York

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VOGUE

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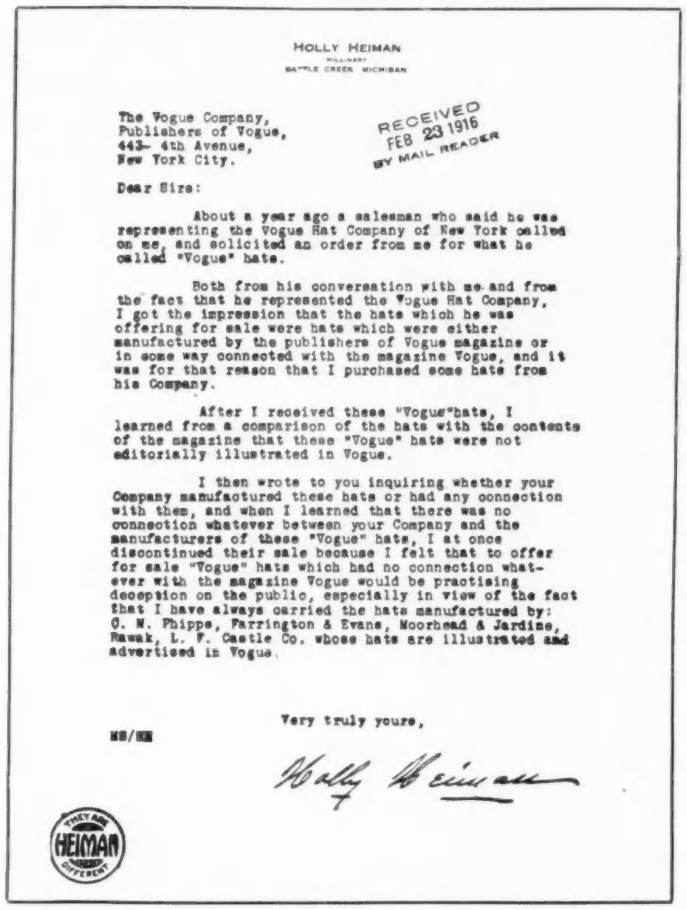

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BATTLE CREEK, MICHIGAN

The Vogue Company,
Publishers of Vogue,
443- 4th Avenue,
New York City.

RECEIVED
FEB 23 1916
BY MAIL READER

Dear Sirs:

About a year ago a salesman who said he was representing the Vogue Hat Company of New York called on me, and solicited an order from me for what he called "Vogue" hats.

Both from his conversation with me and from the fact that he represented the Vogue Hat Company, I got the impression that the hats which he was offering for sale were hats which were either manufactured by the publishers of Vogue magazine or in some way connected with the magazine Vogue, and it was for that reason that I purchased some hats from his Company.

After I received these "Vogue"hats, I learned from a comparison of the hats with the contents of the magazine that these "Vogue" hats were not editorially illustrated in Vogue.

I then wrote to you inquiring whether your Company manufactured these hats or had any connection with them, and when I learned that there was no connection whatever between your Company and the manufacturers of these "Vogue" hats, I at once discontinued their sale because I felt that to offer for sale "Vogue" hats which had no connection whatever with the magazine Vogue would be practising deception on the public, especially in view of the fact that I have always carried the hats manufactured by: C. N. Phipps, Farrington & Evans, Moorhead & Jardine, Rawak, L. F. Castle Co. whose hats are illustrated and advertised in Vogue.

Very truly yours,

HH/KE

Holly Heiman

THEY ARE HEIMAN DIFFERENT

This letter regarding a so-called "Vogue" hat should be a warning for all Vogue readers.

THE title "Vogue" has a two-fold value. First, the *intrinsic* value of the word itself, with its suggestion of smartness and distinction. Second and more important, the word "Vogue" has the *added* value of its long association with Vogue, the magazine.

Now we find that certain manufacturers are using "Vogue" as a trade-name for all kinds of miscellaneous merchandise. There are "Vogue" candies, and "Vogue" rouges, and "Vogue" hats, and various other things, good, bad and indifferent, all labeled with the title "Vogue".

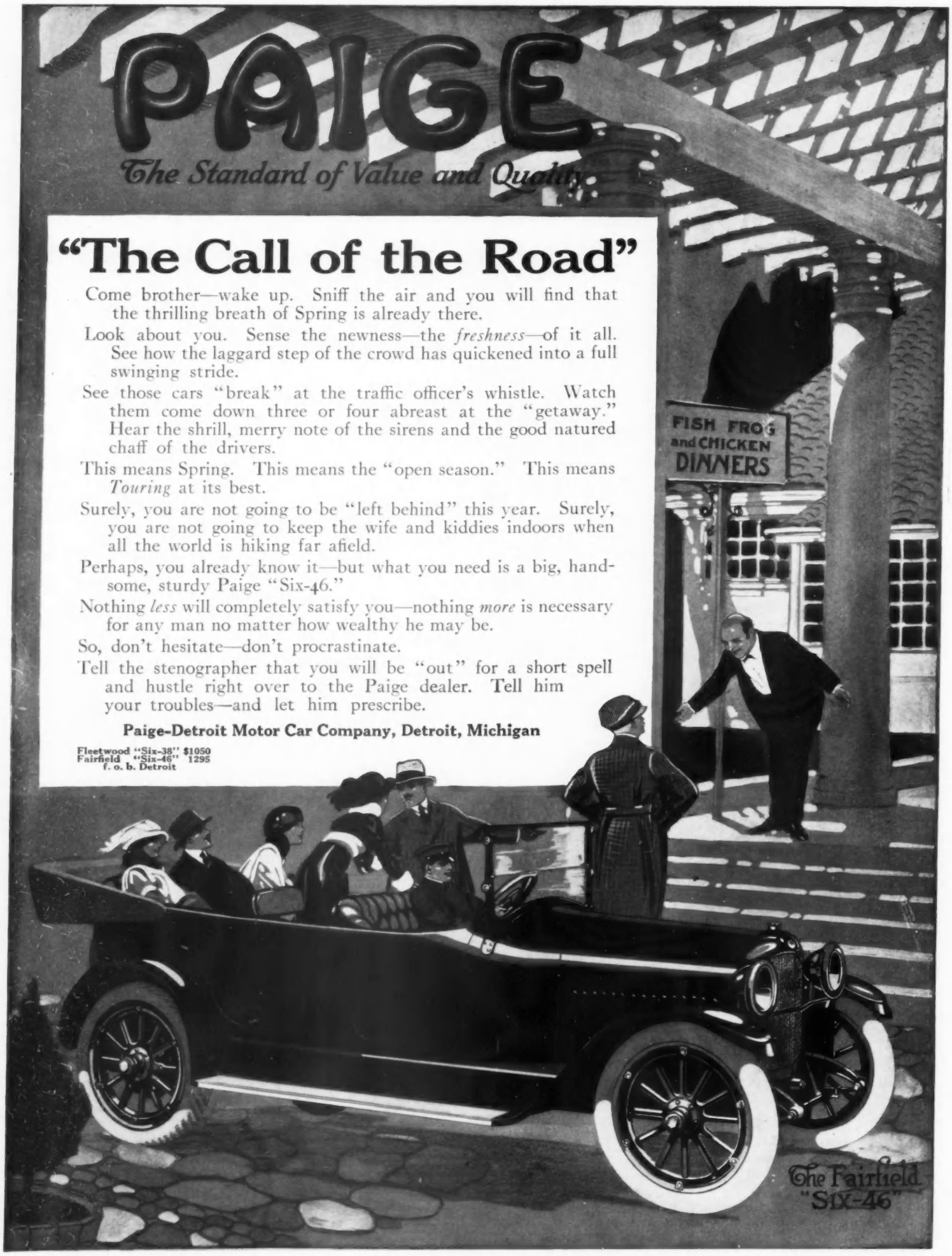
It may be the desire of some of the makers of these things subtly to trade on the reputation and prestige of Vogue, the magazine. Their purpose may be to convey the idea that Vogue is in some way responsible for them.

Vogue is *not* responsible! Vogue has not launched out into manufacturing. If on the counter of your favorite store you find anything labeled "Vogue", do not buy it in the belief that Vogue has made it, or that Vogue recommends it.

So, while we cannot prevent the promiscuous use of the name "Vogue", we can at least forestall possible disappointment on your part, should you be led to buy a product marked "Vogue" believing that The Vogue Company is its sponsor.

We believe it a part of our duty, moreover, to point out from time to time that various articles of merchandise called "Vogue" are not backed by Vogue, the magazine; and that it is not safe to accept them on the assumption that they are as desirable as the name might at first glance imply.

CONDÉ NAST,
Publisher


PAIGE
The Standard of Value and Quality
"The Call of the Road"
Come brother—wake up. Sniff the air and you will find that the thrilling breath of Spring is already there.
Look about you. Sense the newness—the *freshness*—of it all. See how the laggard step of the crowd has quickened into a full swinging stride.
See those cars "break" at the traffic officer's whistle. Watch them come down three or four abreast at the "getaway." Hear the shrill, merry note of the sirens and the good natured chaff of the drivers.
This means Spring. This means the "open season." This means *Touring* at its best.
Surely, you are not going to be "left behind" this year. Surely, you are not going to keep the wife and kiddies indoors when all the world is hiking far afield.
Perhaps, you already know it—but what you need is a big, handsome, sturdy Paige "Six-46."
Nothing *less* will completely satisfy you—nothing *more* is necessary for any man no matter how wealthy he may be.
So, don't hesitate—don't procrastinate.
Tell the stenographer that you will be "out" for a short spell and hustle right over to the Paige dealer. Tell him your troubles—and let him prescribe.
Paige-Detroit Motor Car Company, Detroit, Michigan
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FISH FROG and CHICKEN DINNERS
The Fairfield "Six-46"

THE NEXT VOGUE WILL BE THE

Brides and Summer Homes Number

ATMOSPHERE—lots of it. And would you like to know how the bride served her outdoor wedding breakfast? Are you sufficiently interested in weddings and things, to want to know all about the latest etiquette forms—announcements, invitations and such? Will the newest veils, coiffures, trousseaux—hold anything of interest for you?

Summer homes are summer homes; you've seen no end of ordinary summer homes. We have, too. But this number contains many suggestions in color, by McQuinn, that make of the summer home a pretty, restful retreat; hammocks, lawn furniture, garden suggestions, window boxes, awnings, bird cages, aquaria, decorative bits that brighten and cheer. And then, there are designs for the garden itself—formal and informal.

In the late issues we have been showing the spring clothes; but in this, we come to the real summer designs. And perhaps the greatest feature of this issue is the display of summer lingerie. Vogue knows what are the biggest values in the shops and points them out authoritatively. Yes, this is an issue that you will certainly have to order in advance. Arrange it with your newsdealer today.

VOGUE

443 Fourth Avenue, New York

CONDÉ NAST, *Publisher* EDNA WOOLMAN CHASE, *Editor*

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Y. W. C. A. (Central Branch), 14 W. 45th St., N. Y. Picture puzzles exchanged for 50c; also for sale. Each puzzle sterilized. Call, write or telephone. Bryant 5763.

Garden Things

THE GARDEN GATEWAY, 31 E. 48th St., N. Y. Everything to attract birds to the garden. Fountains, Garden Furniture. Bronzes, lead figures. Baskets & garden tools. Tel. M.H. 717.

HANDMADE Garden Furnishings. Wooden, weather-proof seats & tables. Decorated sets garden tools, $1.50 to $5, plant stakes 25c to $1, seed markers 25c. Gathering baskets, $2 up.

PAINTED Garden Chests equipped with tools, seeds & blue print plans $5 to $15. Send 25c for illus. catalog & plant stick.
Woodcraft Shops, Inc., Morristown, New Jersey

HOWARD STUDIOS, 5 W. 28th ST., N. Y. Expert makers of garden statuary, benches, sundials, fountains, vases and mantels, made in rare marbles, stone, terra cotta, bronze, etc.

LANDSCAPE Decorators & designers of beautiful gardens, under the personal direction of Francis Howard. Designs & estimates submit'd. Decorative catalog, 25c. Tel. 3457 Mad. Sq.

Golf

AFTER DINNER GOLF! Real Golf indoors. Set contains Scientific hole, discs 1, 2, 3, hazard, bunker, tee mat, Rules, etc., ppd. $3.50, with putter, mashie, ball, $5. 1123 B'way, N. Y.

GOLF BALL MARKET (Pat.)—A vest-pocket device imprints owner's initials. A unique prize, gift, etc. Price $2. Send for folder. Simplex Marker Co. (M.O. Dept.) 110 N. 2d St., Phila., Pa.

Gowns Bought

MME. NAFTAL, pays highest cash value for fine misfit or slightly used evening, street and dinner costumes, furs, diamonds, silverware, jewelry. 69 W. 45th St., New York, Bry. 670.

MME. FURMAN. New York's most unique shop of its kind. We pay highest cash prices for Evening, Street & Dancing Frocks, Furs, Diamonds & Jewelry, 103 W. 47th St., Bryant 1376.

MOVING PICTURES wardrobe keeper will pay more than dealers for gowns, wraps, waists & men's apparel. Write, send or phone. 4765 Bry. Aarons, Universal Exchange, 744-6th Ave., N. Y.

Gowns and Waists
Made to Order

ARTISTIC DRESSES
Made from your own material
Unusual Remodeling. Reasonable prices.
Homer, 11½ W. 37 St., N.Y. Tel. 5265 Greeley.

REBUILDING OF GOWNS—All your last season's frocks can be successfully rebuilt after the fashions shown in this issue of Vogue. Homer, 11½ W. 37th St., N. Y.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Gowns and Waists—Cont.
Made to Order

SMART FASHIONS applied by Mrs. Gordon result in most satisfactory gowns. She combines great skill with the finest materials, and yet her prices are especially made—

FOR LIMITED INCOMES. Mrs. Gordon Rebuilds Gowns—Makes new Gowns—Own materials used. Send your old Gown for an estimate. Mrs. Gordon 51 West 37th St. New York.

VICTORINE—REBUILDER OF GOWNS—Old gowns of every kind remodeled equal to new Evening gowns a specialty. 160 West 84th Street, New York.

THE MISSES CURRAN will make your street and evening gowns and waists for all occasions, and also do remodeling at reasonable prices. 134 Lex'ton Av. (29th St.) N.Y. Mad. Sq. 8188.

GOWNS REMODELED—MME. ROSE Mme. Rose, one of the foremost designers of Gowns, gives this branch of the business her personal attention. Why not

UTILIZE your old Gowns and have Mme. Rose rebuild them into stunning creations? Bring or send your material to us to be made up. We do such an enormous business

BECAUSE our customers keep on recommending us. Prices very reasonable. Mme. Rose, Tel. 2771 Bryant, 11 & 13 W. 39th St., N. Y.

MME. BROWN, 677 Lexington Av., N.Y., cor. 56th St. I make and remodel gowns to your individual taste at most reas. prices. Work guaranteed. Satisfaction assured. Tel. 4928 Plaza.

KATHARIN CASEY Gowns for All Occasions. Fancy Tailoring. Remodeling also done. 36 E. 35th St., N. Y. Tel. 1033 Murray Hill.

MME. PITOT EXCELS in Remodeling Old gowns into newest Parisian styles. Also gowns to order. Customers' own material used. Moderate prices. 12 W.47th St.,N.Y.,Tel.Bry. 5538.

TAFEL, 44th St., Opp. Astor Hotel, N. Y. Our gowns & suits accurately forecast the trend of fashion, not follow in its wake. Orders executed on short notice. Prices moderate.

THE MENDING SHOP! Have your gowns & Suits remodeled into this season's best style. Shop waists & gowns refitted. H. Redding Coughlin, 17 E. 48th St., N. Y. Tel. M. H. 5062.

HANNAH GILKES does dressmaking by mail. Fitted linings required. Your own materials used. Remodeling. Estimates cheerfully given. 60 West 10th St., New York City.

SMART GOWNS AND SUITS Made to order. Distinctive remodeling. Mme. Zara 625 Lexington Ave., N. Y.

DO YOU MAKE your dresses at home? Tell me about yourself. Simple lines are smartest and difficult. Let me help to get the right look with cambric

MODELS TO MEASURE. Fit the n, then use for patterns. Designs and odd materials for embroidery and distinctive touches. Practical suggestions. Mlle. Blanche, R.965, 200-5th Ave., N.Y.

RENFREW WOOD, 67 W. 46th St., N. Y. Gowns—Blouses. Special Order Gowns in Georgette and Taffeta. Moderate Prices. Remodeling.

MIND YOUR MENDING. We mend and repair & make a specialty of children's clothes, underwear, sport skirts, bathing suits, etc., etc. 762 Madison Ave., near 65th St., N. Y.

BLAINE, Inc.—Formerly with **THURN.** Tailored Frocks—Gowns. Contemporary Paris fashions and own originations. 1 East 53d St., New York.

GRIMM & ANDERSON—Boston, Mass., Makers of artistic gowns. Tailored costumes and corsets. Reasonable prices. 400 Boylston St. Telephone connections.

J. D. McKENNEY, 344 BOYLSTON ST., Boston. Evening and Dinner Gowns, Dancing Frocks a specialty. Tailored Suits, Blouses and Wraps. Trousseaux. Tel. Back Bay 5974.

MME. ELISE—Parisian Dressmaker. Our dresses and coats are distinctive, yet in tasteful style. Made for all occasions. Evening gowns that are "different." 66 W.71 St. Col.3975 N.Y.

JOSEPHINE. We satisfy the most exclusive class of customers. Gowns and Suits. 93 Lexington Ave. Mad. Square 855.

A BLOUSE TO MATCH your new gown. Color & style to harmonize with spring suit. A specialist in Blouses & Simple Gowns. Lillian H. Shaw, 41 W. 37th St., N. Y. Greeley 625.

"THE WARDROBE" A sewing shop where women's clothes will be designed and executed. 24 East Tenth Street, New York City.

MME. BLAIR'S Artistic Remodeling Service offers to successfully remodel all your last season's gowns, coats, suits & wraps. Finished they will look more chic than ever. 132 W.91 St.,N.Y.

MADE FROM MEASUREMENTS—Exclusive & Artistic Gowns, $35 to $150; Blouses, $12 to $40. Pers. atten. to details. M. Belle Dubuc, Suite 407, Hume-Mansur Bldg., Indianapolis, Ind.

I. JACOBS & CO., Importers, Dressmakers and Ladies' Tailors, are now located at 49 W. 46th Street, N. Y. Formerly 7 W. 31st Street. Models for Immediate Delivery.

Gowns and Waists—Cont.
Made to Order

M. ELINOR FALK, 107 W. 47th St., N. Y. Original gowns made to order. Remodeling a specialty. Materials accepted. Moderate prices. I also make fitted linings. Tel. 376 Bryant.

KIEFERLE PHILADELPHIA 2005 Walnut Street. Distinctive—Fashionable Gowns. Tailored Suits, Top Coats, Wraps, Blouses.

GRACE M. LONGMATE, wash dresses $7.00 up. Silk dresses $9.00 up. Your own material used. Elaborate gowns for all occasions. Reasonable. 153 W. 97th St. Riverside 4587.

MME. OATES, 153 WEST 57th ST., N. Y. Gowns for all occasions copied from "Paris Models"; prices moderate, gowns remodeled; success built on the effort to please.

Gowns and Waists—Cont.
Ready to Wear

ANNA B. McCULLOUGH, 76 W. 48th St. Models in Jersey Cloth, Georgette, Taffeta, & novelty chiffon from $18.50 upward. Frill waists $5.75; sport shirts, $5 upw. Bry. 753.

"WHITE" 46 West 46th Street, New York. Individual—exclusive. Afternoon Gowns in Serge and Charmeuse, also Dancing Frocks; $25 and upwards. Bryant 2346.

GOWNS—$18.95 to $50.00—for Afternoon and Evening. Advance Spring models. 800 dresses to select from. Your inspection invited. Arthur Lindau, 500-5th Av. (at 42d St.), N. Y.

"THE SHOP OF BLACK" Gowns, Blouses and Millinery. Also Mourning Accessories. Telephone Riverside 2696. Calder & Co., 2643 B'way, bet. 100th & 101st Sts., N. Y.

APPLYING THE RULE

DID you ever hear of the woman who, on a short trip to New York, applied a simple rule to her shopping expeditions to save enough time thereby to take in a matinee at the Metropolitan? Here is the rule:

Select your shops from those whose announcements appear on these pages. Write down their names and, opposite each one, the address and the kind of a shop it is. Thus you will know exactly where to purchase the very things you want at the *best* shops in New York.

ALLOUISE, 19 E. 48 St.,N.Y. Copies of imported models from the best houses, in hats, gowns, tailored suits, evening wraps, & blouses. Made to order & remodeling a specialty.

AFTERNOON AND EVENING GOWNS Individual Designs — Chic Styles. Mme. Anthony, 226 W. 75th St., cor. B'way. Tel. Colum. 5110.

MME. VORIS—formerly with Vantine Co. One of the few in business whose years of experience makes a specialty of gowns & wraps from Jap. emb. robe patterns. 799 Park Ave., N.Y.

ATLANTIC CITY, N. J. Murray—Gowns. Estimate Gowns. Customer's materials used. 1006 Pacific Ave. (Adjoining Post Office.)

FAUCHER AND GOLDEN—Gowns, Suits, Waists, French Models, Vogue styles copied. Striking creations, expert remodeling. Satisfaction and perfect fit assured. 2 W. 47th St., N.Y.

DOLLY VARDEN SMARTCOAT (trade mark) made of ribbon. Something new, creates a vogue wherever worn. Made to order. Send for descriptive circular. M. Louise, Montclair, N.J.

LINGERIE GOWNS of grace and distinction for morning, afternoon and evening wear. Mrs. Copeland, 334 Fifth Avenue, New York.

GRACE DUNLOP—10 EAST 43d St., N. Y. Gowns made with one fitting. Will remodel old gowns like new. Murray Hill 7544. Gowns $40 up; waists, $15 up.

THE RHOADS CO., INC. Dresses Individuality in Gowns Opposite Waldorf Astoria 1 W. 34th St., N. Y.

THE RHOADS CO., INC. Dresses Prices are so fixed as to cause a distinctive saving to the customer. 1 W. 34th St. Opposite Waldorf Astoria.

STUNNING CREATIONS in gowns and blouses. Designed for you personally. Write for Spring suggestions. Gowns $39.50 up; blouses $20 up. Vickers et Cie., 366 5th Ave., N. Y.

MME. HAMAD—Gowns. Estimate $30 up. Smart designs for all occasions. Spec. attention to out-of-town orders. Your own materials accepted. Remodeling. 72 W. 98 St. River. 1969.

BERTIN Gowns which express the best tendencies of the mode in terms of the wearer's individuality. 17 East 48th Street New York.

ORIGINAL DESIGNS and copies of imported models made from measurements. Estimates upon request. Dillon, 2835 S. Michigan Ave., Chicago.

GOWNS—NEW AND DAINTY for the up-to-date woman. Special attention given to mail orders. The Misses Kellens, 53 W. 72d St. Col. 9558.

Gowns and Waists
Ready to Wear

MAXON—MODEL GOWNS (Establ. 1899) If you can wear model sizes you can buy your gowns and suits at one-half their real value. Chic and Frenchy. 1587 B'way, N.Y., at 48 St.

MARJORIE WORTH & RUTH ROBERTS Hats, Gowns, Blouses. 12 East 48th Street, New York. Telephone Murray Hill 6521.

THE REX SHOP, 22 West 46th Street Afternoon Gowns and Evening Frocks in Serge or Charmeuse, from $25.00 up. Hand-made blouses. Catalogue on request.

HUGHES—27 West 46th Street, N. Y. Importer Creator Gowns Smart Trotteur Frocks of Serge and Silk. Also Dancing Frocks $25.00 upwards.

HUGHES—27 West 46th Street, N. Y. Smart Tailleur Suits. Smart Sport Suits and Coats. Blouses $5.00 upwards. (Phone Bry. 2447.)

AFTERNOON AND EVENING GOWNS in Serge and Charmeuse, $25.00 up. Quality materials and faultless in fit. Catalog. Pauline Marks, 11 W. 46th St., N. Y.

MAURICE MENDEL, Inc. Three French Shops. Gowns & Tailleur Suits of wond. smart style at $25. Imp. models copied. 1395 B'way. (38), 1581 B'way (48), 13 W. 42d St. (5th Ave.).

Greeting and Place Cards

EASTER & VALENTINE CARDS that are different. Engraved, h. colored, also cards for h. coloring. Catalog "Pleasant Pages" free on request. Little Art Shop, 1421 F. St. N.W., Wash., D. C.

RHYMES FOR ALL TIMES Birthdays or dinners, saints or sinners, Sober or gay, memorial or play, Consult Peter Clapp, Westfield, N. J.

Hair Goods & Hair Dressing

MRS. P. MORGAN. Fine human hair goods. Invisible transformations, switches, etc. Hairdressing. Marcel waving, face & scalp massage. 846 6th Av.; nr. 48th St., N.Y. Bryant 2671.

LEHNERT & HULTI, formerly Lehnert & Alexander. Specialists in the permanent wave. Latest ideas in transformation. 13 E. 49th St., N. Y. C. Phone Plaza 4658.

CLUZELLE BROS., Fashionable Hair Goods; Hair Dressing—Massaging—Manicuring, facial & scalp treatment. Feather-weight Transformation our specialty. 12-14 W. 37th St., N. Y.

ADA DANBY, 379 FIFTH AVE. Shampooing—Hairdressing. Our method of drying hair by hand will suit you. Try our hairdresser, who studies every individual.

BENJAMIN ALEXANDER Late of Lehnert & Alexander. Ladies' Hair Dresser & Designer of Human Hair goods. 8 E. 47th St., N. Y. Tel. 8939 Murray Hill.

MILLIUS—Parisian hair dresser. The shop that caters to all the requisites of beauty. 13 W. 38th St., Tel. 6193 Greeley. Also Hotel Plaza, Tel. Plaza 540.

SPIRO'S; EST. 40 YEARS. Hair Specialist, Hair goods & Toilet articles; permanent waving beauty shop, 45 expert attendants. Send for B'klt. "Hair & Its Care," 26 W. 38th St., N. Y.

FRENCH HENNA D'OREAL Shampoo Powder tones scalp, giving faded or premature gray hair a marvelous natural gloss & bright tint, $1.10. Sent, or applied by B. Paul, 38 W. 38th St., N.Y.

THE STERLING QUALITY of these shops is attested by their presence in this Guide.

Hair Goods & Hair Dressing
(Continued)

WILLIAMS—27 W. 46th St. Specialist in permanent hair-waving. Guaranteed lasting and harmless. Expert operators only. Latest ideas in transformations. Tel. Bryant 6209.

VENIDA—"THE BETTER NET"—2 for 25c. Superior human hair. Cap and Auto shapes. At dealers or by mail Send sample strands for color. Venida Hair Net Co., 114 E. 19 St., N.Y.

MME. THOMPSON'S HAIR GOODS. Est. 40 years. White & gray hair first quality my specialty. No competition as to prices. Sent on approval. 41 W. 38th St.

MANUEL ET LOUIS—Imported Henna preparation gives faded or premature gray hair a natural gloss. Box $2. Permanent wave by experts. Hair designs a specialty. 29 E.48 St.,M.H. 5737.

FREE BOOKLET illustrating latest Spring styles in hair goods, and instructions as to the care of the hair. Compania Hispano-Americana, 200 Fifth Avenue, New York.

Hair & Scalp Treatment

SCALP SPECIALIST AND NERVE MASseuse. Miss Taylor massages your head, neck & spine, quieting nerves & helping nature to restore your hair. 11 E. 43 St. Tel. 7393 Mur. Hill.

PARKER'S method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V," "Healthy Hair," 51 W. 37, N. Y. Greeley 202.

ENGLISH HENNA SHAMPOO Powders tone scalp, giving faded or graying hair a marvelous gloss and bright tint, $1. Directions sent. Henna Specialties Co., 505 5th Ave.,N.Y.

ENGLISH SHAMPOO, the genuine product of Dr. Evan-Williams, London, is sold in the U. S. and applied at the new & enlarged offices of Henna Specialties Co., 505 Fifth Ave., N. Y.

POMADE HAIR GROWER will fill in the bald spots on your temples and thicken poor, weak hair; $1 per jar. Trial size 25c. Henna Specialties Co., 505 Fifth Ave., N. Y.

WALDEYER & BETTS, SWEDISH SCALP Specialists. Treatment consists of thoroughly cleansing hair and scalp without washing, promotes new growth of hair. 315-5th Ave., N. Y.

SCIENTIFIC treatments of scalp and skin. My marvelous soapless shampoo prevents darkening of blonde hair. Price $1. Other preparations. Prof. A. C. Manganiello, 2231 B'way, N.Y.

MISS HUBER—Hairdressing, Shampooing, Hair Goods, Manicuring, Scalp Treatment. Miss Carney—Chiropodist. 8 W. 40th St. (Opp. Public Library) Bry. 1020.

BICHARA—PARIS AND LONDON. Bichara's Henna Poudre brightens & tones the hair; Shampoo Delice lightens & strengthens fair hair. Natura Co., sole agts., 461 5th Ave., N. Y.

"PETROCRUDE" Crude oil thrice refined. Fosters hair growth. Pat. Aug. 3, '15. $1.00. Crude oil salve scented with lilac petals. $.50. Prof. A. Froidevaux, 307 W. 36 St., N. Y.

Hats

FRENCH STYLES, $5 to $10 and up. Copies of late Paris models at half what this quality usually costs. Famous actresses wear them. London Feather Co., 21 W. 34th St., N. Y.

ADJUSTABLE Fancy Hat Bands. Wick fancy bands & silk puggaree scarfs in a great variety of color combinations; fit any size hat; club colors to order. Wick Narrow Fabric Co., Phila.

Hemstitching & Plaiting

HEMSTITCHING, Accordion & Side Plaitings, Pinking, Ruching, Buttons covered, all styles. Fancy dyeing of hats, chiffons, etc. Mail orders. G. M. Sadleir, 38A W. 34th St., N. Y.

Hosiery

TIFFANY—"C"—SILK STOCKINGS: Pure thread. Pure dye. High grade. Every shade. Dollar a pair—3 pairs boxed—Postage paid. The Tiffany Co., Dayton, O.

Hotels in New York

HOTEL MARTHA WASHINGTON, 29 East 29th St. For women. Rooms $1.50 a day upwards. Meals a la carte; also table d'hote. Luncheon 40c. Dinner 50c. Booklet free.

HOTEL MAJESTIC—Fronting Central Park at West 72nd St. Accessible to all lines of traffic, but away from the noise of the all-night district. R'ms $2 day up. Copeland Townsend, Mng. Dir.

HOTEL ALGONQUIN, 59-65 W. 44th St., The Club Block of New York. Every room with bath. Rates from two dollars. Frank Case.

THE COLBORNE, 79 Washington Pl. For Women, quiet, mod. rates. Most accessible to shopping district. Especially adapted for women traveling alone. Miss Ila Johnson. Tel.Spg.8620.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Jewelry and Silverware

THE BLUE BOOK OF JEWELRY mailed free upon request. 11,000 high grade gift articles at wonderfully low prices. Write for it. Charles L. Trout Co., 170 Broadway, N.Y.

SILVERSMITH. Gebelein, 79 Chestnut St., Boston. Specialist in the design & execution of made to order presents. Copies and duplications. Old silver utilized. Estimates furnished.

ALL-PARIS is wearing black pearls. Necklace of 58 imported black beauties.—Rogow Pearls—$10.00 and up. Postpaid. D. E. Rogow & Co., 215 Fourth Ave., N. Y.

Jewelry & Silverware Bought

DIAMONDS, OLD GOLD AND SILVER Wornout gold,platinum,silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Calmann, appraiser, 27 W.37 St.,N.Y.

JOHN DALEY PAYS CASH for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made. 654 Sixth Ave., Corner 38th St., New York City.

S. WYLER—6 E. 46th St., New York (Opp. Ritz-Carlton) Tel. Mur. Hill 6175. Specializes in purchasing high class family Jewels and Silver. I have

$100,000 IN CASH TO INVEST! in Pearls, Diamonds, Emeralds, Sapphires, and Pearl Necklaces. Entire estates purchased.

S. WYLER—6 E. 46th St., New York Guarantees all correspondence and transactions entirely confidential. Nat'l Bank References, Est'd 1886.

WE PURCHASE fine jewelry, etc., at full value, even tho already pledged. Service is discriminating & intelligent. Call or write. L. Bergman, Times Bldg., N. Y. Bryant 2973.

27 YEARS' EXPERIENCE will guar. our reliability. We pay highest cash value for diamonds, jewelry, silverware. Call, write or telephone. M. Naftal, 69 W. 45 St., N. Y. Tel. Bryant 670.

MRS. T. LYNCH'S SON, Inc., pays highest prices for Diamonds, Pearls, Old Gold, Jewelry & Silverware. House founded 1844. 229 W. 42d St., near B'way, N. Y. Bryant 1686.

REALIZE MONEY ON your OLD JEWELRY Silver, Bric-a-Brac. We buy them at full value. We also buy your equity in any already pledged or will

procure large loan for you. Berger 204 W. 42 St., Times Sq. Tel. Bry. 1555. All business strictly confidential.

CASH For any discarded jewelry, new or broken. For any diamonds or watches. For any discarded false teeth with or without gold.

SEND by mail or express any gold, silver, platinum, diamonds, watches, gold leaf, magneto points, or false teeth in any shape. Nothing too small or too large. We send

CASH at once and return your goods at our expense if our cash is returned within 10 days as unsatisfactory. Established 1899. Liberty Refining Co. A, 431 Liberty Ave., Pittsburgh, Pa.

Lace Novelties

ORIGINAL REAL LACE MOSAIC. Table set, bedspreads, shades, etc., modeled from your antique laces, old gowns & lingerie. Laces cleaned & mended. Zallio, 561-5th Ave., N.Y.C.

Ladies' Tailors

TAILORED GOWNS REMODELED to prevailing styles. 19 years' experience. Tailored suits from $65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Sq.

ORIGINAL MODEL SUITS and dresses—extreme reductions throughout season. No approvals. Schotz & Co., 471-5th Ave., N. Y.

ANTHONY, 16 West 46th St., N. Y. Tailors to Fashionable Women. Styles Exclusive. Materials the Finest.

SPRING AND SUMMER STYLES of unusual charm. Tailored Suits made to order from $35 to $85 R. Brauer, 67 West 46th Street, N. Y. City

M. BERKOWITZ, 56 West 37th St., N. Y. Tailor & Importer, is showing a Smart Collection of Advance Spring Models at unusually low prices.

MOURADIAN, 33 E. 29th St., N. Y. C. Exclusive styles in well tailored suits of mannish serge, special $40 up. Satisfaction assured. Facilities for out-of-town orders.

I. JACOBS & CO., Importers, Dressmakers and Ladies' Tailors, are now located at 49 W. 46th Street, N. Y. Formerly 7 W. 31st Street. Models for immediate delivery.

J. TUZZOLI—15 West 45th St. will make you a suit for $55, which cannot be duplicated under $90. Quality materials; faultless in making and fit. Imported Spring models.

Ladies' Tailors—Cont.

S. NUSSBAUM. Smart styles for the gentlewoman of fashion. Advanced Spring & Summer designs. Moderate prices. Mail orders solicited. 400 Columbus Ave., N. Y. Schuyler 7492.

LOUIS FOX All the imported models duplicated in the best materials. Moderate Prices. 1966-98 Broadway, nr. 66 St., N.Y. Col. 1361.

J. MARCUS. Exclusive models for Spring and Summer. Suits from $40 up. Street and Evening gowns from $30 up. Finest materials used. Tel. 1010 Lenox, 1072 Lex. Av.,N.Y., nr. 76 St.

SCHWARZ BROTHERS. Creators of styles for Fashionable Women. Tailored suits to order $50 up. Ready to wear tailored suits $19.50 up. Catalog ready. 429-5th Ave., N.Y.,bet. 38 & 39.

MY $50 Special inducement to start the season and merely advertise my work. The Tailored suit that I will produce at the above price cannot

BE DUPLICATED under $75 to $85. Pongee and linen suits at very moderate prices. Special attention to mail orders. V. Grand, 102 W. 85 St.,N.Y. Tel.Schuy. 4942.

B. GORDON, 51 W. 37th St., N.Y. A display of exclusive models in Tailor Made & Novelty Suits. Copies of most recent Parisian Models Suits from $50 up. Greatly reduced!

SPECIAL suits & wraps for **LIMITED INCOMES.** French Styles—Finest Materials. Our references—you will re-order. Hurwitz & Posten, 14 E. 46th St., N.Y. Opp. the Ritz.

Ladies' Printed Stationery

FOR INFORMAL CORRESPONDENCE—name and address neatly printed on 125 envelopes & 200 sheets Japan Bond $1. Correct style & size. P'pd. Tiffany Press, Peru, Ind.

Lamps & Candleshades

LA BOTTEGA—The Italian Shop. Thinking of new decorations for your Summer home? Consult us for suggestions in lamp-shades, candlesticks & objects d'art. 424 Madison Ave., N. Y.

Lighting Fixtures

DALE PERIOD FIXTURES—20 TO 35% below retail. Character & Originality. Advice free. Write for Catalog 3 "Lighting the Home" Call at showrooms, 105 W. 13th St., N.Y.City.

Linens

THE PORTO RICO STORE, 402 Madison Ave., N.Y. Exclusive importers of wonderful Porto Rican Filet Tiré household&bridal linens. Monograms. Approval shipments. Leaflet.

OLIVIA Cross-stitched Linens and Designs. Something new in old-fashioned patchwork. Hand-quilted silk crib & bed puffs. Lists sent. Olivia, 2375 A Fairfield Av., Bridgeport, Conn.

ASCHER-LEVIN—Imported Art Bed and Table Linens; French Waists and Neckwear; ladies' and gentlemen's handkerchiefs; monogram work our specialty. 561-5th Ave., N. Y.

ROYAL IRISH LINEN damask towels and table sets. Exclusive patterns. Will call at your residence and show samples upon request. Shaun Gilmartin, 54 E. 129th St., New York.

FOR YOUR DOWRY CHEST; Irish linens special, 6 Turkish towels, 6 guest size, 6 cloths, 1 mat. Initials in French knot, set $8.50. Illus. B'klet. B. Kimball's Textile Shop,Norwich, Ct.

LADIES' FINE HANDKERCHIEFS $2 per doz. Excellent towels at $3 per doz. 12 spools of Japan silk thread, 1 paper needles, in box, 60c. Sarah Costello, 703 Orange St., Syracuse, N. Y.

Lingerie

SILK UNDERWEAR and **Negligees** to individual order. Exclusive styles, refined taste. Hand embr'd in artistically shaded colors. Mme. Paula, 622 W. 137 St.,N.Y. Tel. Audubon 8692.

QUALITY BRASSIERES of heavy lace and silk or linen. Made to order in all colors and sizes. Exceptionally handsome. Write for catalogue. Bert Godfrey, 11 W. 46th Street, N. Y.

ARTISTIC DESIGNS, exclusive styles, superior quality: negligees, tea-gowns, hand-made blouses, lingerie & infants' wear. Sketches submitted. L. Boudoir Shop. Colorado Springs.

PHILIPPINE Hand-embroidered patterns, nightgowns, corset covers, waists, children's dresses. Finest materials. Low prices. Marguerite, 1325 N. New Jersey St.,Indianapolis, Ind.

MAISON DE LUXE—2477 Broadway, N. Y. Offers Glove Silk Undervests at $1. Washable Satin Camisoles $1.25. Crepe de Chine Envelope Chemise $2.25. By Mail prepaid.

SCHOOL OF THE NEEDLE, 113 E. 34th St. Tel. 8847 M. H. Needlework by foreign girls. Monograms, fine embroidery, lingerie. Models copied. International Institute.

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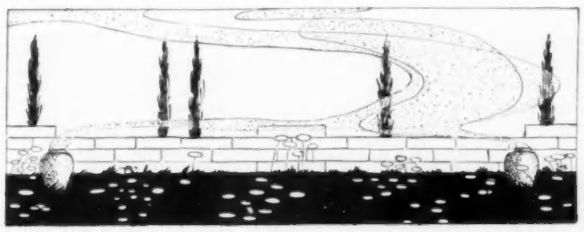

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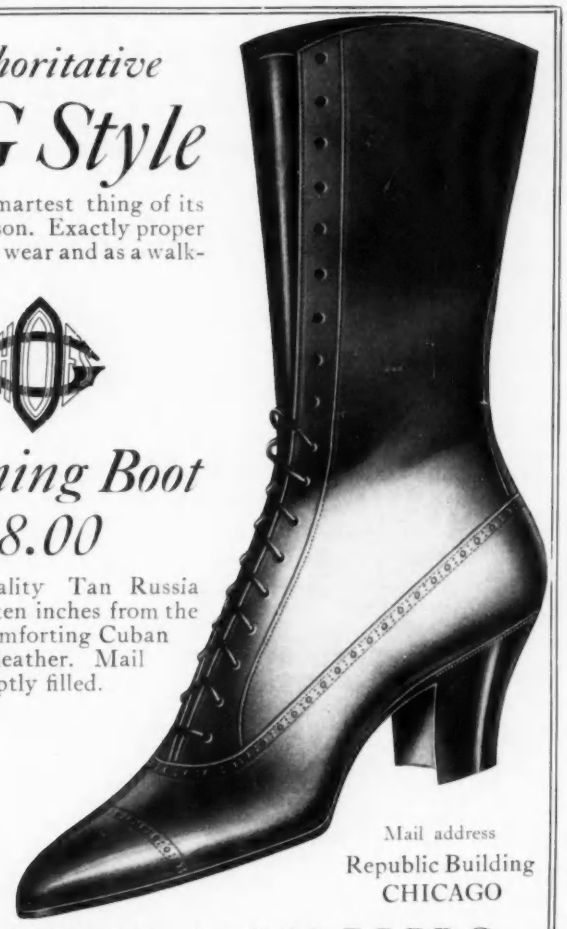

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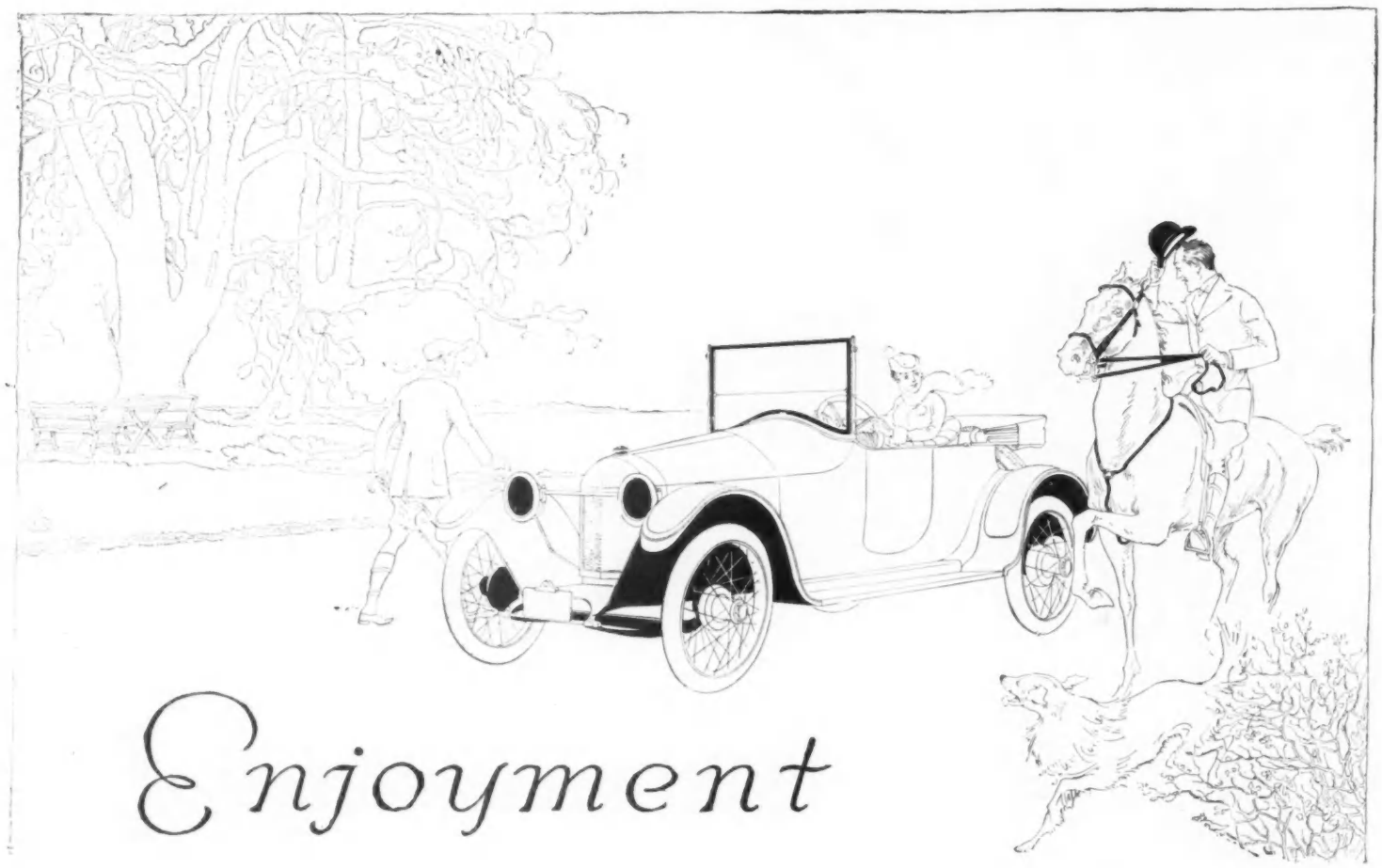

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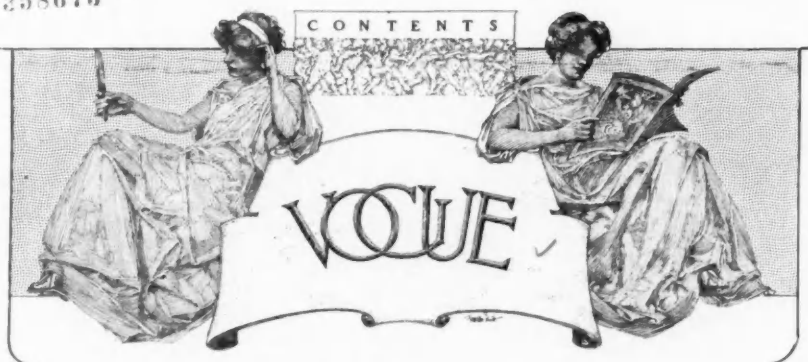
Dated April 15



Look for it at the news-stands,—the

BRIDES *and* SUMMER HOMES NUMBER

Dated May 1

APRIL 15, 1916

VOL. 47. NO. 8

WHOLE NO. 1045

She never rests—the woman who dresses on a limited income. Before the snow flies she must plan her winter wardrobe; before the last blizzard she wonders what her new frocks for the summer will be and what will be her you-would-never-know-it-was-made-over frocks. It is the wise woman who knows in the spring what she will need in the autumn, and plans accordingly. It is she who is the smartly dressed woman, for it is she who understands clothes; and the understanding of clothes is mightier than many incomes. Open this magazine and read it from cover to cover for its innumerable suggestions on dress and on house decoration; for these suggestions will enable one to stretch a limited income to include the word smartness.

SMART FASHION SHOPS FOR LIMITED INCOMES

Do you think of this as a shopping month? It is. The shops are brimming over with wonderful bargains in lingerie, linens, and filmy things for the summer. Vogue has in the past proved itself so adept in pointing out the best values, that this Smart Fashions Number is awaited by many wise women who use it as their buying guide. The reason for this is that, more than any other agency, Vogue is in a position to tell you where, in all New York, you can purchase best and can have work done for the price you want to pay. There are all sorts of incomes; there are all sorts of shops to meet them. Vogue knows them all,—that is, all the good ones; for, obviously (and yet how many there are who forget it!), the poor shop, no matter how "cheap," is always too expensive to be patronized. This magazine is full of suggestions about fashions and household decoration, and these suggestions moderate-priced shops will execute. Then the

SHOPPERS' AND BUYERS' GUIDE

on page 18 is full of others. There is a place where everything may be done for you. If you do not believe it, ask Vogue.

And having told you what is best in the shops, Vogue stands ready to do the actual purchasing for you. Is it possible that you are still unaware of the fact that the Vogue shoppers are busy, day in and day out, executing all manner of shopping commissions? You have simply to tell on what page the desired article is illustrated or described, and to send a check or money order to cover the cost price of the article and the postage or express. Vogue will buy it for you. Some shops will make delivery free of charge. But the best part of the service is that Vogue asks no fee for its experienced service.

CHANGE OF ADDRESS

The fact that you expect to move from your town house to your country house, and to spend the summer at Newport and the winter at Palm Beach, need not deter you from ordering Vogue. Vogue will keep up with you, provided you give three weeks' notice.

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You weren't thinking of getting married this spring—no? Perhaps you were married last spring? Well, perhaps you were married twenty springs ago and are migrating to your summer home? At any rate, Vogue ventures a guess that if you were not married in the spring at all you wish you had been. For you, then, is the next issue of Vogue, under this cover:

The cover of the next, the May 1 issue, is by Helen Dryden

OF BRIDES

Helen Dryden is just the one to do the next Vogue cover because Helen Dryden has a personal interest in the coming Bride's Number. Yes, she is going to illustrate for you her best varieties of brides and bridesmaids. And our new wedding veils (for, of course, no one marries in the out-of-date veil of last June) are really inspired. They were so lovely that Vogue had an inspiration to make coiffures to go with them. Obviously, for a Louis Seize wedding gown, there should be a Louis Seize coiffure. Therefore, after a perusal of old fashion plates, Vogue and Helen Dryden have adapted for you coiffures to suit your period gowns. These are just the beginnings of the bride's interests in this nearly the largest issue of the year.

AND HER HOME

After the bride comes the summer home, and Vogue intuition and Vogue artists have done their wiliest to coax the bachelor from his den. To begin the issue, there will be three pages of tea-houses especially designed for us by Robert Lawson and Robert Locher of Bandbox Theatre decoration. Robert McQuinn has done his roseate best on two color pages of garden furniture—yellow window-boxes and blue garden-fountains and pink garden-gates, and hanging gardens and hanging hammocks and all the other things Robert McQuinn does inimitably. Pietre Myer has put his art to work on bird-cages.

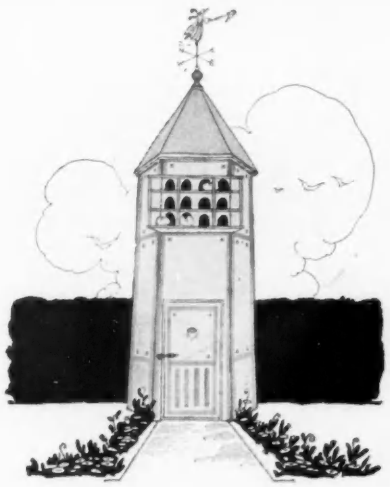
By all means, if you want to stay an unshaken feminist or an independent bachelor, don't buy the next Vogue.

©, 1916, by Arnold Genthe

MRS. JOHN ASTOR

Though she had been in New York but a very short time, Mrs. Astor sailed for London late in February. One of her objects in returning to England is to study the conditions of the workers in munition factories there, for Mrs. Astor, who is a member of the joint committee on Welfare Work for Munition Factory Employes, has been devoting a great share of her time to this cause. The work is under the welfare department of the National Civic Federation, of which her son, Mr. Vincent Astor, is an officer. This organization is meeting one of the biggest welfare problems of England *(see page 124)*

VOGUE



The garden tool house, which at top is a pigeon house, accords with the dwelling house in every detail from its peaked green copper roof to the blue and gray trimming on its white cement walls, and it even holds a flock of blue and of white pigeons further to emphasize the color scheme

THE ARTIST GOES BACK TO THE FARM

As for Those of Moderate Means Who Would Know the Joy of a Country Estate, Let Them Lay Aside the Compass of Architect and Decorator and Setting a Course by the Artist's Knowledge of Beauty of Line and Color, Steer for a Reclaimed Farmhouse

The well varies the prevailing tendency of all the buildings to peaked roofs, but its curving top is none the less of copper. We have seen modernized wells, but McQuinn's is the first modern edition of the old oaken bucket

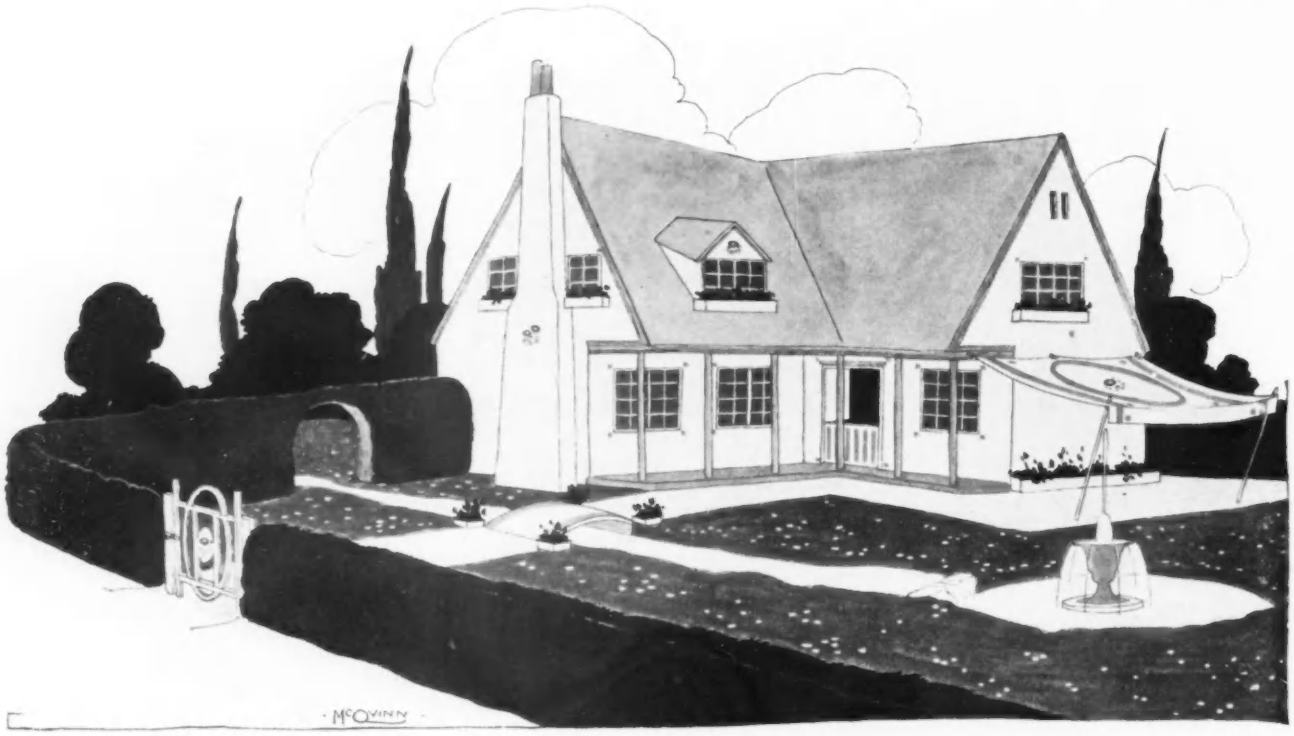
WITH the combination of a clever architect, an interior decorator, and a landscape gardener, any one of unlimited means can create in two years a house and garden that appear to have withstood the ravages of two centuries. The lord of the prospective manor may spend money as lavishly and extensively as he will. The architect, decorator, and gardener may allow free play to their technical knowledge and theories of beauty. Together they will produce a magnificent country home, perfect in every detail, true to period even to the last door hinge, appropriately furnished with all modern luxury, and surrounded by spacious formal gardens, accurately laid out in accord with the architecture of the restored house. One of the best features of American country life, however, is that a country house is not of necessity either elaborate or expensive. English society long ago demonstrated the possibilities of week-end cottages, and in these days even people of limited means may enjoy the delights of a *pied-à-terre* in the country, where the very simplicity and absence of formal correctness of architecture or decoration is one of the greatest charms. For a few months of the summer, even the most punctilious may well forget what they know of period styles, of decoration which emphasizes the architecture, and of all the other formalisms, and remember only what the artist knows of beauty of line and pleasing harmony of color. In the east, all about the country are to be found old farmhouses, often of decided excellence architecturally, which may be purchased at comparatively low cost. Often those which are really finest in construction are so gray and neglected that the average person passes them by as too hopeless for consideration. Yet some of the most delightful places that one sees in the country have been restored from these unpromising ruins.

IN DOUBT, CALL THE ARTIST

Frequently it is an artist who sees the possibilities of these places and undertakes their restoration. An architect may see the same possibilities in a place, but he sees too clearly the defects and difficulties, his standard for the reconstruction is much more exacting, and consequently he knows so many reasons for not doing the house over that the reasons for doing it are quite eclipsed. The artist, who is unhampered by any excess of technical knowledge of construction, dares anything and is afraid of nothing, and (doubtless the captious will say, on the time-honored principle of fools and angels) he often attains unbelievable success in the final result. His keen imagination naturally deals with things as they appeal to the eye, and he has, for that very reason, a gift for transforming a house by surface changes in a fashion which is not known to that far wiser builder, the architect. Such changes are, of course, many times less expensive than actual reconstruction.

For the white cement house which appears at the top of the following page, the starting point was one of those quaint, high-gabled, one-story-and-a-half houses, which grew up in this country as a sort of American version of the Queen Anne cottage or, perhaps, a remnant of Dutch influence. In modernizing it, Robert McQuinn, who does not pretend to be an architect, but only an artist, drew color inspiration from a copper roof, for there is no more beautiful green to be found in any available material than the green of the patina which results from the weathering of copper. There have been times when copper was not prohibitive in price, and there may be such

Beehives, we believe, are not less practical for being pleasant to look upon. Even drones would work to support such a home as this



All about the countryside are to be found quaint little story-and-a-half houses, which owe something to the Queen Anne cottage and more to the Dutch farmhouse, and these may be to the seeker after a lodge in the wilderness, what the week-end cottage is to English people—that is, if modernized with the paint that is mixed with brains, and such charming playthings as a miniature fountain, a well-trained brook, and wise little flowers that grow where they should

times again. In the meantime, this color may be wonderfully well imitated with paint, if the paint is mixed by an expert painter. Copper, however, is the original intention in these designs, and the artist has used it on every building on the place, including the well, the beehives, and the garden tool house, all of which are pictured on page 31. The upper part of this tool house (at the top of the page) has been designed as a pigeon house, and the amusing weather-vane which caps its copper climax reminds us pleasantly that McQuinn is one of Vogue's own artists.

Keeping in mind harmony of color as well as of design, the artist used gray and blue in conjunction with the patina green roof and the white cement of the walls. Of course it may be white paint if the doing over of the house with cement is impracticable or too expensive. The porch posts and house trimmings are gray, the porch floor is of blue tiles, and the awning is white, with stenciled design in blue. The small decorative flowers on the house, awning, and gate are pink, with leaves of patina green. On the house, these as well as the blue squares at the window corners, may take the form of glazed tiles set into the cement. The color suggestion is cleverly carried into the garden paths, which are of pebbles set in cement, with an occasional blue or green marble of large size set in with the stones. The fountain, which is made a part of a small natural brook flowing on through the hedge, is centered by a large basin of transparent blue glass. In the spring, when the blue and white of crocus and hyacinth dot the green lawn, the effect is of an artist's picture, complete and unerringly planned.

ACCESSORIES IN HARMONY

The garden tool house and pigeon house combined furthers the decorative scheme with a flock of blue and of white pigeons, and the peaked copper roof keeps it in harmony with the house. Here, as in the house, the trimmings are gray and blue, and the walls are of white cement; the weather-vane is brightly painted. Just where the lawn slopes down to the apple orchard, there is a row of beehives unique in shape, but none the less practical, which add greatly to the decorative effect of the orchard. These beehives have gabled roofs and carry the same decoration as the house, as may be seen from that pictured at the lower right on page 31. The garden well is built of concrete, but the roof, which varies the general scheme of gables, is of copper, and the wooden framework supporting it is painted in accord with the decorative scheme.

FOR THE LOW-CEILED ROOM

The majority of the old houses which offer themselves as fields for the ingenuity of the artist, have the old-time fireplaces, without which no house is complete from an artist's point of view. Often, too, there is a large low-ceiled room which is admirably adapted to treatment such as has been given by Frederick Sterner to the dining-room illustrated at the bottom of the page. In this room, the plastering has been cut away, leaving an open ceiling with plaster between the beams. These beams are stained to give an air of age and the plaster is toned to harmonize with the walls. The tiled floor, clean, cool, and pleasing to look at, is ideal for a summer dining-room, and the decorated tiles inset about the fireplace add an element both decorative and amusing.

The wonders which may be accomplished with a house which seems in an almost hopeless state of ruin, is to be seen at Naaman's-on-the-Delaware, four views of which are shown on page 33. The oldest part of this house was built in 1654; other parts were added in 1738, but after the early years of the nineteenth century, little was done to the house, and its quaintness of form and detail were left unmarred by Victorian redecorators. At the time when a New York man decided to reintegrate this fine old house, some forty years of neglect and hard usage had wrought such havoc that some of the floors were actually unsafe to walk upon. But the wonderful fireplaces in each room, as well as in the upper and lower halls, were still intact, the doors were still hung on old hand-wrought hinges, and neglect had not destroyed the beautiful lines and proportions of walls and paneling.

A certain amount of actual reconstruction was required to bring this house up to the standards of modern comfort. A concrete cellar and foundation were put under the house, a heating system was installed, running water was supplied by means of a water-ram in the mill stream which runs near the house, and the house

© 1915, Wurts Brothers

Many an old-time farmhouse, abandoned to slow decay among its neglected fields, has just such great low-ceiled rooms as this. Such houses may often be purchased for the traditional song and transformed to ideal country homes without making disastrous inroads upon a moderate income

Built in the seventeenth century and rehabilitated in the twentieth, after it had reached the verge of ruin, this old house at Naaman's-on-the-Delaware is one of the finest examples of a house restored by an artist

Not all the years of neglect could alter the great fireplaces, the fine paneling, or the hand-wrought hinges. Though many of the original furnishings are now in Independence Hall, the indefatigable artist has supplied their like and even painted copies of the portraits which once hung upon walls

itself was entirely reroofed. When this roofing was done, the pillared porch which may be seen in the photograph at the top of the page, was built, and it is so perfect in design that it appears to have been always a part of the house. Inside the house, the remodeling was limited to the installation of bathrooms and a water tank.

THE ARTIST AS RESTORER

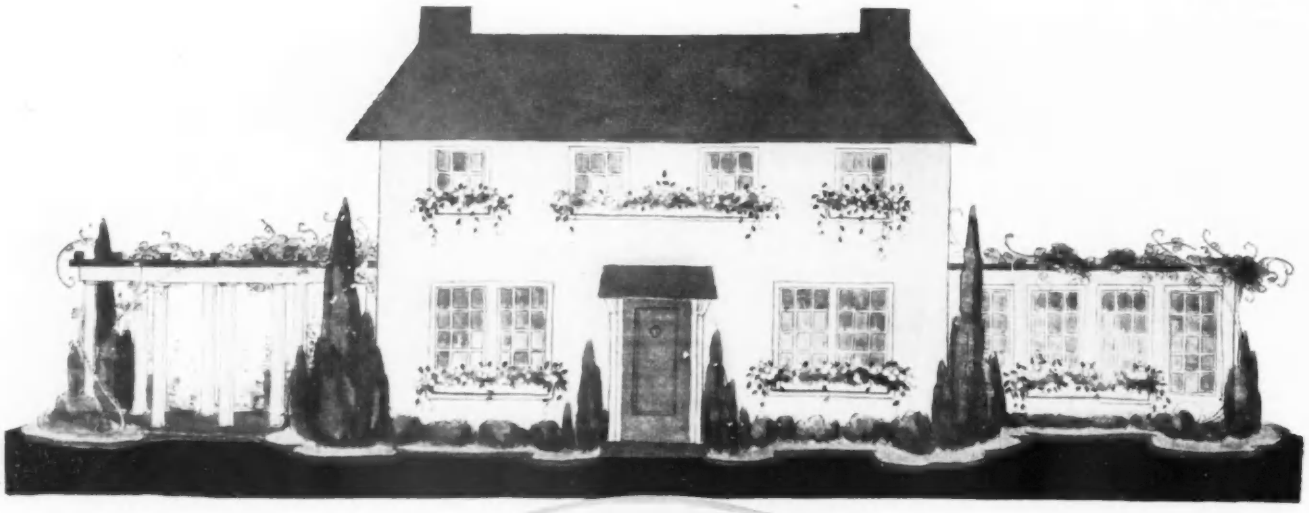
For these practical details only, were the services of architect and builder required. Beyond that, it was careful restoration only, and such as an artist can give, which put the house into livable condition, and it was largely due to the interest and excellent advice of the artist, Herbert Moore, that the house became so fine an example of the superiority of restoring over remodeling. Throughout the house, countless layers of paint and wall-paper were removed, revealing most interesting and unexpected details of paneling and carving. The beautiful old stairway, though sadly battered, retained its original lines, and careful restoration brought back its original beauty, as is clear from the photograph in the middle of this page. Half-buried in the lawn was found half of an old mill-stone, which had evidently belonged to some mill long ago turned by the near-by stream This was dug up and incorporated in the hearth of the fireplace in the lower hall, and the decorative effect may be seen in the photograph at the bottom of this page. The historical interest was later increased by the finding of a record telling that this stone was removed from the mill in 1777 by General Washington's orders. Aside from the mill-stone, the garden contained another historical relic in the form of an old stone blockhouse, built in 1654. Additions and restoration made this into a picturesque cottage for the gardener.

Hard usage had battered the handsome old stairway (right) almost beyond recognition —almost, but not quite, for enough was left of its original form to guide the artist in restoring it to its original beauty

RESTORED EVEN TO ITS PORTRAITS

While the house was being restored bit by bit and furniture sought out to fit into it, its history and traditions were also brought to light. The mill-stone record was discovered, and it was also learned that some of the furniture and portraits which had belonged in this house are now in Independence Hall in Philadelphia. It was, of course, impossible to regain possession of these things, but Moore made every effort to equip the house with furnishings equally correct in period, and, as a final tribute, he spent many days in Independence Hall painting faithful copies of the portraits which had once hung upon its walls. So the house is really remarkable, not for any striking decorative effects or expensive reconstruc-

Imbedded in the lawn was found an old mill-stone which, record says, was once dignified by an order of removal signed by General Washington. This is now imbedded in the hearth of the lower hall (left)



We asked one of our artists what she would do if she could have absolutely her will with the house at the right below. We were not surprised at the sketches, but we confess our amazement when she told us just how the transformation was to be wrought

When she had changed the chimneys, extended the eaves, and centered the door, we saw that the house was made; wide windows, pergola, and sun room followed. Of course, half the battle is in the color scheme of red and white and the formal planting

tions, but because an artist's taste and love of old-time things skilfully recreated its colonial atmosphere.

THE COMMONPLACE REALITY

By way of an interesting experiment, we asked one of our artists, whom (in strict confidence, be it said) we suspected of being the most impractical of them all, to tell us just what she would do if she could have her way with the most forlorn and dismal-looking little house which we could find in a day's journey. We took Claire Avery to see the little house, and showed her the photograph of it which is here reproduced in the middle of this page, the second from the top. At the top and bottom of the page, are the visions which this forlorn bit of human housing inspired in the artist soul of Miss Avery, and in the middle of the page are an ideal tenant and beside her a dream of a garden gate, which this artist added just to show her interest in the subject.

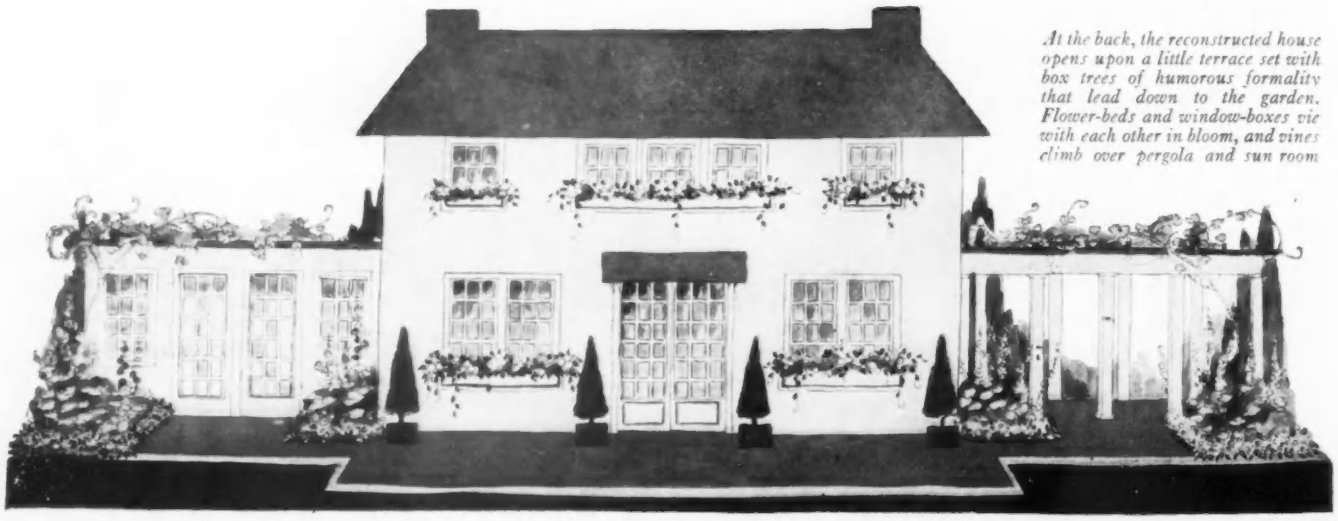
THE ARTIST'S VISION

In this dreary and commonplace little house, the artist saw just an incompleted thing, a basis from which the most attractive of small cottages was meant to be and still could be developed. And (we say it in all contrition for our previous judgment of impracticality) she showed us just how this transformation might actually be wrought. Great as is the alteration accomplished in the appearance of this house, it involves no change more serious than the altering of the chimneys,—a considerable piece of work, it is true, but one easily accomplished by any capable builder and mason.

The roof remains the same, except for the extension of the eaves,—a matter easily attended to by the carpenters employed to re-shingle the roof. A competent builder would find no difficulty in making those changes in windows and doors which so completely alter the façade or in adding the sun room and the pergola at the sides. As to the finish on the outside of this house, the original clap-boards might be retained and painted, although the better plan would be to put on the colonial shingles or to have the walls prepared and finished with stucco. With any of these finishes, an appropriate color scheme would be white for the walls and red for the roof, with a red lintel above the green door and the glass door, and red lines about the white window boxes. Of course, the planting is half the battle, and that is the artist's opportunity.

Thus is it proved again that the basis of an artist's genius is the ability to "substitute a radiant world of dreams for the meaner world of our common day."

When, in passing along a country road, one comes to a gate like this, one may be very sure that something worth seeing lies behind it



At the back, the reconstructed house opens upon a little terrace set with box trees of humorous formality that lead down to the garden. Flower-beds and window-boxes vie with each other in bloom, and vines climb over pergola and sun room

BUBBLES *of* FASHION RISE *to the* SURFACE *in* PARIS

For Sensation in Paris One Shops, and Sees, Here the "Prix de Guerre," There Skirts Shirred to Garters, Everywhere the "Tonneau" Skirt

DOUCET

To succumb to the Doucet "temptation," one needs but to meet with this tea-gown of white silk with overdress of white chiffon, silver-embroidered, and coat of Valenciennes tied with silver cord. And what else binds one?—a gold anklet tasseled with gold

WORTH

A whimsical little bodice in beige, mauve, and white voile, with coquettish frills of white tulle and muslin is one of the evidences that the bubble of fashion at the Maison Worth has burst into frills

WORTH

If it is surprising to see gauzy things at Worth's, it is startling to see them gauzy and stately like this tea-gown, lightened in its white satin skirt with white chiffon and overhung with gold tulle embroidered in gold. The corsage is mauve chiffon

PEACH blossoms were pink in the gardens about Paris and the workmen were beginning to plant bulbs and shrubs in the public gardens, when a sudden cold snap with a belated snowstorm blackened the rosy petals, brought out furs which had been too hastily packed away, and sent Parisians scurrying along the boulevards with chins and noses muffled in furs and scarfs. After a mild winter these cold days seemed all the more severe, and the storm was one of unusual severity for Paris. The snow was twelve or fifteen centimeters deep in the Tuileries gardens; to one accustomed to the snowfalls in New York, such a snowfall might seem of slight importance, but in Paris, where it snows so seldom and where a snow-plow is unknown, it was almost a catastrophe, stopping the traffic in the streets.

WITH SNOW COMES THE SMALL BOY

Perhaps for the first time in their young lives small boys indulged in snowballing. Soon adept, they pelted passers-by. Whack! and a handful of soft wet snow struck the chauffeur behind the ear. Bang! and a snowball of the stony variety shattered the window of my taxi. Oddly enough, the driver of the taxi insisted that I should pay for the broken pane of glass. And when I protested in poor French and walked away, he shouted after me, "*Sale Angl*—" and stopped short; for the English are now the friends of France.

The winter has passed quickly, however. Prayers for the eternal repose of the soul of Louis XVI were scarcely finished, it seemed, when representatives of the American colony were busy placing wreaths on the statue of George Washington. The festival of mi-carême passed unnoticed, while the spring winds blew fitfully under gray piled-up clouds which hid the bright spring sun. The chestnut trees in the Elysée gardens turned green with pale young leaves overnight, and in a few days they will be in bloom.

It is not a surface indication, this new delight of the Maison Worth in frills; it goes deeper, even to petticoats like this one of pink voile de soie and cream Valenciennes lace

WORTH

This year, as last year, there are no races. The vast esplanade at Longchamp presents a desolate appearance. It was transformed into a cattle yard at the commencement of the war, and for more than a year neglect has been heaped on neglect, until one who has known the enclosure in racing attire would scarcely recognize it. When will the *parterres* of Longchamp bloom again—and when, oh when, will this dreary war be over? This is the question Parisians are asking themselves each day; and with the echoes of Verdun in our ears, the end seems very far away.

SOCIALLY SPEAKING

Socially, in Paris, it has been a dull winter. Society was not only interested but positively immersed in good works. Hospitals and work-rooms, charities and "relief" movements occupied the time of the *grand monde* so thoroughly that even the event of the season, the Russian Ballet, scarcely lured them from their chosen seclusion. As to the Americans in Paris, the Depews, the Carrolls of Carrollton, the Harjes, and the Lehrs spent the greater part of the winter at Monte Carlo. The Countess Tyszkiewicz, the Prince and Princesse Duleep Singh, Lady Bertie, and other well-known Parisians also spent some weeks on the Côte d'Azur, which, to the initiated, spells Monte Carlo. What,

This wrap of tobacco brown cloth is topped with a black satin collar so high and so deep that it is practically a wrap in itself. An ornament of metal and enamel capably performs the important task of holding the fronts together, and brown braid ornaments guide the wearer to the tiny armholes. The sketches on this page were selected and approved by Mme. Paquin

Just a soft white tulle blouse is far too calm a thing; Paquin must needs touch it with gay coral embroidery, dot it with gleaming pearl sequins, hang slim red velvet ribbons down its sides, and add belligerent little plaited tulle frills, each one standing up for itself

No, she isn't an absent-minded young person who is wearing her wrap front to back. She's an extremely chic young person, for that's the way of new wraps. This one is of pale blue faille, with its beaded collar dotted with gold metal roses and bronze chiffon shining with metal paillettes. Please stop looking at the puffs on her head and regard the bows on her heels

The skirt of this tea-gown is of chiffon plaited again and again, and its bodice is of gold Venetian point and a wisp of pink chiffon. "Get thee behind me, satin," commanded its wearer; so the pink drapery obediently slung itself over her shoulder and meekly followed her about, weighed down with a big gold tassel

TRAILING SATIN AND FLARING CHIFFON ARE THE LONG AND THE SHORT OF A TEA-GOWN

WITH A DECIDED FRENCH ACCENT, PAQUIN SPEAKS ON THE SUBJECT OF EVENING WRAPS

indeed, would the blue coast be without "Monte"—where, by the way, there has been a marked revival of interest in gaming.

The Paris hotels have sheltered some distinguished visitors for a night or two—what colored Ca'line would call "transoms." The Duchess of Westminster occasionally visits the Ritz, and the Princess Rospigliosi also often stops there when in Paris. Lady Nunburnholme is often a guest at this hotel, stopping over for a day on her way to and from Nice. The Crillon has had its quota also, including the only Lloyd George and other dignitaries.

THEATRICALLY SPEAKING

Theatrically, Paris has been none too gay. At the Opéra, after seeing the brilliant Russian Ballet, we have settled down to a mild sort of opera — Tchaikovsky's "Eugène Oniegin," "Samson et Dalila," sundry acts from "Faust" and from the other operas. We saw Mary Garden score a success in "La Traviata," and we applauded Marie Leconte in "La Figurante" at the Comédie Française. We saw Polaire at the Olympia and "Anna Karénina" at the Porte Saint-Martin and "Jusqu'au Bout" at the Folies-Bergère. And none of these was productive of lasting gaiety. One wearies of the theatres, the tea-rooms, the works of "necessity and mercy," and pines for the Paris of before the war—gay, bubbling, laughing Paris, with its Magic City, its races and Bois de Boulogne flirtations, its frivolities, its foolishness.

MARIE LOUISE

This is Mme. Marie Louise herself, photographed in the very first frock she ever made, for gowns are her new departure. It's of green changeable taffeta, gaily embroidered; the hat is of beige straw, and the parasol of robin's egg blue tulle. Mme. Marie Louise made everything but the shoes, and would have made those, had not the shoemaker stuck to his last

In despair, one goes shopping, and there at least one feels at home; but at present, shopping in Paris is a ruinous pastime. The *prix de guerre* is appalling. One hesitates and is lost. A new hat demands, instantly, a new frock; and almost before the delicate muslin collar of the new *tailleur* is rumpled, the hat looks out of date and the quest begins again. Even a Scotchman would grow extravagant in Paris.

SHOP ONE MUST

Succumbing, myself, the other day, to this subtle influence, I put my all into my pocket and recklessly went a shopping. I went first to Marie Louise's. Mme. Marie Louise, known as the creator of most charming hats, has made her début in the world of dress. She is photographed at the left standing, as it were, on tiptoe on the threshold of her new field, in a frock of her own designing —her very first creation, in fact. Marie Louise made the frock, she made the hat, she made the bag and the parasol,—everything, in fact, except the strapped black satin shoes, and one almost suspects Marie Louise of having made them too!

I was so inspired after this visit that I walked, "bold as brass," into the Maison Worth, where the salons are still strewn with the fragments of the fashion bubble which burst there in February. At least, so it seemed at first; closer inspection revealed the fact that the "fragments" were quite new and frivolously smart. It is almost surprising to see fluffy frilly things at the

LANVIN

"Monseigneur," the priestly tea-gown at the left, is of mousseline in the solemn shade called bishop's purple, girdled with a band of purple taffeta. The underdress is of taffeta of pale, calm, nunlike gray, with an undeviating row of grave purple buttons. The only trace of the pomps and vanities of this wicked world are the touches of grège cord embroidery on the mousseline

Its designer's thoughts are far from worldly things this Lenten season, for "Angelus" (right) like "Monseigneur," has an air which leads one to think of ecclesiastical vestments. It is of purest white tulle, banded with somber black tulle, touched with black and white beads, and set over a white silk slip. The girdle (Parisian holiness goes just so far) is garnet velvet

ODETTE

With all due respect to Burbank, he has never produced such remarkable blooms as these; but then, of course, Burbank never thought of using a prune satin cushion for a flower-bed. Odette did, and she raised great green blossoms edged all about themselves and their leaves with a green and red galloon

LANVIN

Maison Worth. It is Worth, so to speak, in a new dress, and not an unbecoming dress by any means. In fact, the head of the house of Worth is rather partial to the new frock and likes the tulles and the gauzy cloudy skirts, the whimsical little bodices, and all the delightful details of the new fashion.

In contrast to all this coquettishness, M. Worth showed me length after length of magnificent brocade in rose and gold, in mauve, yellow, and green combined with shimmering metal threads. One exquisite piece of pale rose satin was bordered with an elaborate Chinese design woven in gold thread. One length of mauve, in stripes, was agleam with flat threads of silver, a most beautiful fabric and priced its full worth. Another, in gray, was woven with threads of gold; and another—but one must visit the particular salon where these things are displayed in order to appreciate their rare beauty. As for me, I had no longer the courage to ask for a simple thing like serge, so I seized a convenient moment to slip out of the door into a cold unfriendly world, and took shelter in a small and friendly doorway marked above, "Doucet."

And one need go no farther than the door to catch a glimpse of the airy organdy and muslin frocks and blouses that Doucet is making. This year they are lovelier than ever. Such sheer flounces, such delicate fluted frills, such dainty flaring sleeves and simple bodices. In yellow, in bluet, rose, and white, with quaint turn-over collars, effective cravats, and odd muslin cords and ornaments as trimming—the Doucet "temptation" is a distinct sensation, with a pristine freshness all its own. I looked and longed and lingered—and walked on, and up the steps.

"Let me see," I said, "a *tailleur* in dark blue serge."

We have been so accustomed, for years, to dark blue serge, that it seems almost incredible that serge of another color can exist; but this season has shown us serge in sky-blue, in beige, in green, rose, gray, and even yellow. Yellow serge—how droll!—but for all that, collar and cuffs of yellow serge on a dark, a very

FOUR MODELS FROM LANVIN

Large hats, like the poor, are always with us. This one is of Nattier blue faille, the under side of its brim bordered with black silk. The upper brim, not to be outdone, edges itself with flat blue bows

This blue striped taffeta gown, like all the gowns of its designer, is flat back and front, flare it never so far at the sides. It is gaily puffed and rosetted and then—here's the thing—the whole affair, rosettes and all, is covered with blue tulle. The hat is of black silk, its brim swooping to show a yellow straw facing

Lanvin, who revels in youth, must have had a wish to be six again to wear this brief frock of foulard, cross-barred and flowered with blue and trimmed with strips of gold-embroidered blue velvet. The collar and the suggestion of guimpe are of white organdy, and the bonnet is of Italian straw, frilled with mauve and blue silk

This puritanical frock is of black liberty satin, stitched in sedate rows. The deep collar and cuffs are of white organdy, and the coy little band at the throat wonders (in French, of course), "Why don't you speak for yourself, John?" The prim little girdle is lined with nothing more daring than white liberty satin

dark, blue tailored frock—are certainly striking. Then there are yellow buttons, too, and a narrow yellow piping all about.

The new blue serge is so extremely dark that it might almost pass for black, and we see the same somber shade in alpaca. Rough serges have retired in favor of the fine thin variety which can be shirred or plaited without being bulky. However, coarse serge or cheviot is sometimes used for loose sport coats and wraps, and for an occasional tailored frock. Chéruit uses, for these coats, a sort of coarse canvas or etamine, and lines them with thin checked woolen voile. One of mustard yellow is lined with mauve and white checked voile, with a thread of black.

STOP! LOOK! THE CHÉRUIT BELT

Chéruit embroiders black alpaca with dull blue thread and gray alpaca with grège thread, and does other surprising things, all new and all pretty. And the Chéruit waist-line is different from any other in Paris. As the Premet manikin sinks into her collar, so the Chéruit manikin sinks into her belt, which is not at all a proper belt confining the frock at the waist-line, but a sort of loose cuff which rises into space from the top of the hips, confining nothing at all. But the Chéruit waist-line always is elusive. Just as you think you have pinned it to the hips, you find it sliding down in front and up in the back, or vice versa; and in some cases it meanders about the figure apparently at its own sweet will—up and down, with a point here and a curve there, leaving us mystified but admiring.

MARGAINE LACROIX

It takes all kinds of dresses to make a mode; some are of the fluff-and-feathery home-keeping variety, and some tend toward the practical. This frock of the latter class is of marine blue serge and black satin. It belts itself twice, once with blue cloth and once with marron doeskin and is embroidered with gold and doeskin

MARGAINE LACROIX

Paris looks with favor upon the pointed bodice in whatsoever direction it points, just so long as it is guiltless of the support of old-time boning. This bodice of black taffeta ornamented with bouquets of rose and green, points with pride to the black tulle upper-bodice. The ruches which appear at odd intervals are of the taffeta

The Chéruit manteau is different from any other in Paris. First, there is a smart collar and a short cape slightly longer in the back than on the sides, which crosses surplice fashion in front and fastens invisibly. To this is attached—or shirred—a second longer cape, very wide, which is detached from the upper cape for a few inches on each side, leaving spaces through which the arms are thrust. The effect of the garment is that of a great cape widening out from the shoulders; and the great width of the lower section is arranged to accentuate the width at the hips. It is an exceedingly graceful garment.

Even more remarkable is the new Chéruit tea-gown of brilliant rose changeable taffeta which falls with enormous fulness straight from shoulder to heel in the back, and is, in front, shorter, less ample, and belted across with brilliant red ribbon. This tea-gown is at once simple and marvelous, a creation of which even the house of Chéruit may be justly proud. A somewhat similar creation in black is embroidered with blue at the lower edge and is belted with tasseled beadwork and collared with fur.

The summer muslins at the Maison Chéruit are airy nothings of the finest variety. And the price? One is tempted to ask how so much can be paid for mere muslin; but a Chéruit "muslin" is another story. One frock of pink muslin has a *tablier* front which, hanging loose, almost conceals the fact that the skirt underneath is attached to the ankles—or, to be exact, to the legs a little above the ankles. The skirt is simply shirred, apparently, to the front of a garter worn on each leg. This idea appears in several other frocks. In one instance, the garter effect appears on one side only, above one knee, while in another case the shirring is just below the knee; in each case the other side floats free.

The Chéruit skirts, some of them, conform to the well-known *tonneau* lines. Viewed from the front they are exceedingly wide and rather long; while viewed from the side they are very straight and slim. These new skirts, attached at a somewhat uncertain waist-line to the straight, smart, shapeless corsages which it pleases Chéruit to make this season, result in a decidedly new and different silhouette.

And at Chéruit's there are also things that tie, belts and cravats that tie and tie and tie, in the true Chéruit fashion.

IT BALLOONS, THE "TONNEAU" SKIRT

The *tonneau* skirt, distended on the hips by a boned form worn under the skirt or by hoops of boning introduced into the skirt itself, has taken Paris by storm. The flat straight effect in front and back is preserved everywhere. Lanvin accomplishes it by weighting her skirts heavily in the middle front and back, while they balloon riotously on the hips. In other instances, the ends of the side hoops, which are sewed in some way to the skirt proper, are attached to a tight underskirt just forward and back of the hips

BOURNICHE

One of the signs of the times is the use of odd cords and tassels as trimmings. This frock of beige faille and beige mousseline dispenses with buttons and uses its cord trimming to fasten the waist. The quaint turn-over collar—which is another sign of the times—is in blue mousseline and is embroidered all around

Again, an arrangement of hoops and muslin very much like the bustle which supported "back drapery" years ago is worn on each hip; but this hip "bustle" is very narrow and long drawn out; and is attached to the belt and, lightly, to the skirt itself, just enough to hold it in place. Each house arrives at the *tonneau* effect in its own manner, but the result is practically the same.

As to the boned corsage, that has been tacitly sidestepped by the couturiers, except in two or three isolated instances. We have the tight pointed bodice, but it is not boned. In fact, it just escapes being draped, but it is a tight pointed bodice just the same. Then we have the loose pointed bodice sponsored by Chéruit and Doucet. Then there are the bolero-basque and the straight, wide-skirted, one-piece dress, girdled vaguely at the hips, and the balloon drapery, of which Premet is so fond. Each house has, also, its own short sleeve, and each its petticoat, although some houses dispense with the petticoat altogether. Maison Worth shows a beruffled affair of pale rose voile de soie and lace-edged tulle. Chéruit makes a soft petticoat of rose satin, guiltless of crinoline or any kindred stiffening, flounces it below each hip, and edges it with lace. Premet turns up a taffeta skirt carelessly at the bottom and attaches it to a straight lining of modest width, at the same time cunningly sewing into the seam a make-believe petticoat of lace, the frills of which flutter coquettishly about the ankles. One of these, a black lace petticoat under a white organdy frock, is sketched on page 46.

Mme. Jenny abhors the petticoat, but she, also, employs hoops of boning on the hips. At Paquin's, the foundation skirts are corded at the hem, and one sees somewhat less of the *tonneau* effect. Mme. Lanvin's hooped skirts are enormously wide and very short, as her models on page 45 show.

Mme. Lanvin is constantly designing the daintiest frocks for little girls, the quaintest lingerie, and the most original tea-gowns. One of the latter, at the right on page 37, is of black and white tulle over white silk. Another, on the same page, of bishop's purple chiffon over gray taffeta, bears the exalted name of "Monseigneur."

The evening coat sketched at the left is one of the delightfu evening wraps made by Dœuillet. The collar is very high, there are no sleeves at all, and the coat is trimmed with gold roses and embroidery. Sketched on page 44 is a frock of claret voile and serge, which shows plainly just how M. Dœuillet arrives at the *tonneau* effect. The voile skirt falls over a taffeta foundation skirt which is stiffly ruffled on the hips to produce the desired width, and M. Dœuillet doesn't care who knows it. A. S.

DŒUILLET

One of the prettiest evening wraps is of black faille, very full and quaintly cut, and trimmed with gold embroidery and gold roses. There are no sleeves at all; and viewing this, the collar took warning in due time and stood firmly upon its right to existence

GEORGETTE

Of all the quaint bodices of the present quaint mode, "Rose de Mai" deems itself first. The side-lacings remind one of some very old lady; and the sleeves, considering that well-begun was half-done, stopped with the good beginning. It is blue satin, silver embroidery, pink roses

DŒUILLET

Quite new and quite frivolously smart is the beruffled blouse which Dœuillet fashions of blue velvet bows, blue taffeta, and marine blue chiffon, over pink malines lace. The blouses of the new mode lay claim to daintiness, fluffiness, and frilliness equally with the skirts

GEORGETTE

Each Maison has its own rendering of the transparent skirt, but, however varied in the rendering, the result is a gauzy billowy cloud as befits a tulle skirt. Over a foundation of blue faille embroidered in pink and silver is draped tulle and lamé in blue and silver

CHÉRUIT PLANS COSTUMES *for* MORNING, NOON, *and* NIGHT

Most sedate was this moss green gabardine costume, with its prim white collar and its primmer black ribbon bow edged with primmest white tatting; but then that outburst of ruffles occurred at the front of the peplum, and primness was a thing of the past. The double belt started at the sides and each strip of it took the longest way round to be buttoned in back

Chéruit makes this suit of beige gabardine and faces the collar and girdle —yes, the girdle, too— with white piqué. At the back its odd flap pointedly follows the example of the coat above it

The skirt of the gold and mauve shot taffeta frock above is draped in some mysterious manner so that it falls in points at the hem. The sleeves started with tiny puffs and then, as if embarrassed at their frivolity, immediately went their narrow way. A bit of white net-veiled lace helps fill in the neck, and, for added protection, since spring breezes are apt to be cool, there is a band of taffeta

This old-fashioned new-fashioned affair at the right is of blue silk grenadine, horizontally striped with satin of the same color. Blue satin bands the quaint cape and, more widely, bands the hem at the front. Just below the snug bodice the skirt indulges in puffs, and the slender blue silk girdle is weighed down by its own importance and two big red beaded tassels

Its skirt is made of twelve lengths of blue and gray shot taffeta, each length edged with blue silk tatting and all of them hung over stiff white net veiled with blue chiffon. Its bodice and panniers—who but Chéruit would have thought of it, and who but Chéruit, after thinking of it, could have achieved it?—are of a single length of taffeta. White ribbon circles the waist-line

Odette makes a hat of dark blue straw and finishes the bottom of the crown with scalloped blue silk, which is held in place by a narrow band of the same material. Cock feathers form a blue fan at the right side

Some sleeves are puffs, and some, this season, are capes. In this last category belong the sleeves of the frock above, which is composed of bluet faille and bluet mousseline and silver lace. Three embroidered red roses at the waist stand guard over blue ribbons which drop in a series of picot-edged loops to the very edge of the round-tucked skirt

One may well ask, "Where is the simple and unadorned frock of yesterday?" for the couturiers continue lavish in their use of yards of material, with these yards embroidered. "Parigote" (above) is of black faille with a rose colored lining. The full sleeves and tunic are of black tulle, and the embroidery is of pearls and blue and white paillettes

FROCKS FROM BOURNICHE AND HATS FROM CARLIER AND ODETTE PROVE THAT THE LONGEST WAY ROUND IS THE SHORTEST WAY TO FASHION

A yellow leghorn hat of soaring aspirations may stoop to any depths to make a becoming frame for a very fair head beneath. A ruffle of white mousseline edged with crystal beads veils the top and falls even to the sky blue satin edge. Carlier completes the hat with a sprig of moss roses beneath it

BOUÉ SŒURS PROVE, TWICE OVER, THAT THEIR LINGERIE FROCKS ARE AS NO OTHER LINGERIE FROCKS, AND ADD THAT THE CHARM OF AN EVENING GOWN IS ITS MYSTERY

There are two kinds of lingerie frocks: just lingerie frocks and Boué lingerie frocks. To look at the one above—"Rosie" is its name—is to realize that; for just lingerie frocks don't have quaint little capes, neither do they boast huge flyaway bows of pink taffeta at the back. And, to mark it authentic, "Rosie" has wreaths of tiny satin forget-me-nots around its waist and above the embroidered wreaths on its skirt, for to see tiny satin flowers on a lingerie frock is to see "Boué Sœurs" written all over it

"Sphinx" is the name of this inscrutable gown made of shimmering cloth of gold, which gleams mysteriously through a cloud of filmy black tulle flecked with strange blossoms of gold and silver embroidery. Impenetrable black velvet is swathed darkly about the hips to make the girdle, a golden rose shines on the bodice, and a black silk ornament, like some mystic sign, swings from the skirt. How do those slim, rhinestone-studded, black velvet bands support all this wealth? Ah, that is the secret of the "Sphinx"

"La Patrie" is the name of this white embroidered lingerie frock, but only when its wearer walks away from us can we see the reason why. From the front it is a frilly white gown, with its sleeves and the sides of its bodice of gay red taffeta, but in back a cluster of blue flowers takes up its position in the middle of the flaring red bow, and the color scheme of the frock becomes the beloved color scheme of the French flag

GEORGETTE'S TOQUE—IT CLINGS —DŒUILLET REINCARNATES AN OLD FASHION AND MAKES A NEW ONE OF HIS OWN

Creamy gray crêpe and wings that match it are the technical description of this Georgette hat, but the tale is not told until the things that speak for themselves are heard in the smart line of the toque and the flaunting way of the wings

To judge by the three hats shown here, Georgette has an excellent theory that toques are at their best when surmounted with rosettes; and any one who can prove a theory as charmingly as this one is proved, with beige straw for rosettes and all, should be encouraged

Of tulle, gray like mists, Georgette made this hat. Its tendencies are generous in the rosettes, but some one must have given the hat a tip to economize, for it took the tip, as one can see, and was afterward very close with the head

From among the fashion entries of over a hundred years ago, Dœuillet brings forward to the credit of that day's mode "Charlotte Corday," left. It is blue and white checked silk, a material to accent its quaint dark blue silk festoons, its soft white muslin yoke set as in a cup of upstanding revers, and the straight line of the basque at the skirt

Though it tries to cover it up by a calm exterior, Dœuillet's suit "Carmelite" at the right is really much more ruffled than it seems. It began calmly enough in a Bordeaux red gabardine coat at top and a gabardine band at bottom, but in between Bordeaux red etamine had difficulty in concealing the ruffled agitation of the taffeta slip beneath it

LANVIN WINS A CASE FOR THE MODE ON THE TESTIMONY OF HATS, FROCKS, SUITS, THOUGH ONE WITNESS IS UNDER AGE

LANVIN, IN COLLUSION WITH LITTLE GIRLS, DECIDES THAT THEY MAY WEAR MINIATURES OF THEIR MOTHERS' FROCKS

Red straw flowers lie modestly flat against the red taffeta crown of the Lanvin hat at the right in order not to break its smoothly rounding line, a line repeated in the red straw brim

The hat at the extreme left, broad as it was, did not seem to cover Lanvin's obligations to the mode; so she built a toque on a structure of black straw with pink roses as the climax

Judging from the brown cheviot suit at the left, one would think Lanvin a bit severe toward the extravagances of the present mode, for here in every line she preaches moderation. Moderation is not always a popular theory, yet we prophesy that this sponsor of it will have a following as long as the fashion. The vest is of white piqué

Lanvin can not wait for the younger generation to grow up to frocks; so the child's frock below changes only its size, though, to be sure, it is nearer the shoetops than her mother's frock should be. The dresses and every ruffle on them are made of cobalt blue taffeta, the yokes are of white tulle, and the pink roses are embroidered on the bodices

PREMET PREACHES THE DOCTRINE OF WIDE COLLARS, AND PRACTISES WHAT HE PREACHES

A HEAP OF PUFFS, A FRILL OR SO, AND A HANDFUL OF ROSES — THAT'S A GOWN

A blouse of white organdy goes to no great lengths, though its breadth of idea would be utterly amazing were one not able to see through it perfectly. Regiments of tiny tucks, a frill or so, a bit of lace insertion, and rows of little pearl buttons only complicate matters

This black mousseline blouse takes unto itself bands of embroidered yellow mousseline and complacently puts them in most unexpected places. Like its sister blouse, it makes up in width of collar what it lacks in length of sleeves, for Premet preaches this collar

Not exactly a blouse yet not quite a sweater is this plaited affair of straw colored jersey, whose place in the world is to stand as a warm friend between thin blouses and cool breezes

Premet made this white organdy frock (left); it is draped once for fashion and twice for charm. Its girdle is cross-stitched in black, with blue flowers tucked in;. and the whole thing is balanced by a transparent trick on a black lace petticoat

It's just a rapid succession of puffs, Premet's robe d'intérieur at the right. Mousseline yellowed to the shade of cream makes it, interspersed at irregular intervals with frills and puffs of Breton lace. Blue and pink taffeta roses punctuate it

LANVIN AND JENNY TURN A MOMENT FROM THE BUSINESS OF GOWNS TO THE RECREATION OF BLOUSES AND HATS

DOUCET MADE A BLOUSE, WHEREUPON GEORGETTE, TURNING HER MIND TO HIGHER THINGS, FASHIONED A HAT

Out of mastic tulle and an open square of Venetian lace Jenny made this blouse, but the more she thought about the collar the more she wanted it to stand away from the top of the neck and to cling close against the bottom, so she tied a blue ribbon there

The collar on the Doucet blouse of white organdy at the left doesn't stop as most other collars do, but continues on around the V. The fluted frills of Valenciennes serve not only for a finish, but give to airy nothing a local habitation and the name of tulle sleeve

Jenny has given up frills for Lent, to judge by this trimly severe blouse of beige taffeta. It turns its back on the new collar that stands away from the neck, then abandons it for the open V. Row on row of blue stitching outlines the blouse and a possible tiny pocket. Four metal buttons rest content, for they are on the right side

In this blouse of palest rose crêpe de Chine Lanvin, too, sponsors the new neck-line. It is cut out from the base of the neck and a tiny collar or band stands up straight from it. This blouse pulls on over the head like some sports blouses and fastens with but a precarious button. The tiny flower basket is Lanvin's crest for 1916 and is embroidered in Nattier blue

The summer was made for such hats as this gracefully floppy one of yellow Italian straw from Georgette, and the sun shines only to make such flowers as these of pale pink ostrich flues come out. To make becomingness exceed itself, the brim is lined with pink silk

Knowing well how many women have a fancy for the wide, becoming sailor, Lanvin made one, a bit wider than the average, perhaps, and more becoming. It is all black from silk crown to glazed straw brim, excepting the pink rose set in a rosette of black ribbon

A mushroom hat need not be all turned down; Lanvin can turn as much as half of it up. The hat at the right is double faced, blue and black, black as to brim and outside of the fluting, blue as to facing and inside of the fluting

LONDON "FOLLOWS THE CROWD" TO VIEW THE VOGUE COVERS, FOR WHICH NEW YORK STOPPED, LOOKED, LISTENED, AND APPLAUDED

"Follow the Crowd" is the English version of "Stop! Look! Listen!" and London, like New York, took the advice of the billboards. Ethel Levey, who rises for "The Star Spangled Banner" and not for "God Save the King," sings and dances and dresses the rôle that Gaby Deslys head-dressed in New York, bringing to it a few less pearls, but every bit as much personality. As in "Stop! Look! Listen!" the four seasons, as Vogue covers, appear—with an English accent

These mammoth London stage Vogue covers are not just as New York Vogue covers are; for at the upper left appears the word "Fortnightly," so seldom seen in these United States; while the upper right bears that good old English phrase, "One shilling net." But at the lower left appears, familiarly, "Condé Nast"

These are the Vogue cover girls of "Follow the Crowd" after they have heard their master's voice and stepped from their respective backgrounds to hear Joseph Coyne sing "The Girl on the Magazine,"—that plaintive ballad about "cover" and "love her"

The patron saint of all tired business men decreed that "Follow the Crowd" should go a step farther than its step-mother, "Stop! Look! Listen!" and fling all semblance of plot to the winds. It was a riot of girls, scenes, songs, costumes, dances, and more girls, all treading on each other's heels before remarkable backgrounds

We pride ourselves on the fact that our Robert McQuinn designed all the settings for "Follow the Crowd" in London just as he did for "Stop! Look! Listen!" here. As to the originals of the covers, the two lower ones were designed by Helen Dryden, the one at the upper left by Irma Campbell, and that at the upper right by Rita Senger

Photographs by Foulsham and Banfield, Ltd., London

A rose tinted muslin, painted with stripes and nosegays, is worn by the quaint little lady on the left. Her frilly young friend, on the right, wears a gown of palest green muslin, with painted stripes and scattered flower sprays. Models on this page designed by Helen Dryden

PAINTING SPRING'S PORTRAIT ON MUSLIN

How Could Anything So Solid as Prints and Dyes Be Used on the Frail Fabrics of Spring's Super-Feminine Fashions? They Must Be Painted, Daintily and Painstakingly, with Prim Posies and Bands of Delicate Color

UTTERLY, absolutely, superlatively feminine is the new mode, as frilly and fluffy and unreal as a mid-Victorian heroine, as quaint as an illustration from "Cranford." Woe betide the militant advocate of equal rights; when winter leaves, she must go out like a lion, for, with spring, the clinging vine comes in like a lamb. This spring, woman revels in femininity; she adds an inch to her already absurdly high heels, she wears frills and sashes and ruffles and fichus—yes, even hoops and bustles. She wears cloudy laces, filmy tulles, and, if she is an especial favorite of fortune, she wears a painted muslin, painted by an artist.

Once upon a time, Miss Electa McKey, the sister of a portrait painter and herself an artist, wanted a certain sort of material for a gown, but nowhere could she find it; whereupon, being a resourceful young person, she sat herself down and painted her material in the design which she had set her heart upon. She wore it, it was a huge success, she was besieged with orders for gowns like it,—and that is the story of the painted muslin.

To make it and its wearer more picturesque than ever, this broad peanut straw affair, all aflutter with black velvet ribbons, is painted with big rose colored—well, perhaps they are roses,—and slim pointed green leaves

In her studio in New York, this artist works on her painted muslins. Her greatest problem, of course, was to paint the muslin so that it could be cleaned without being ruined, for paints do not lend themselves to practical usage, as a rule. But she has so perfected her process that a painted muslin gown, besides being a thing of beauty, is a joy, if not forever, at least until out of fashion.

The frock at the top of this page, at the left, is of delicate rose muslin painted with deeper toned stripes and with gay little posies. It is looped with ribbon of that shade of green seen in young leaves. The frock at the right is of faintest green, painted in green stripes and in a scattered design of little sprigs of flowers and leaves.

The little lady in rose color, at the top of the page, has dropped her hat on the floor. It is of rose colored straw, bound with black satin, and a tangle of multi-colored ribbons is wound about the crown, with a few ends escaping at the side. The hat sketched at the bottom of the page is of peanut straw, painted with rose colored flowers and their green leaves, and edged with a narrow fold of black velvet. A chiffon plaiting lines the white parasol sketched at the left, the muslin top of which is painted with green stripes and festoons of gay flowers.

IN AN ELIZABETHAN MANOR-HOUSE IN KENT, FAR FROM EVERYWHERE, MR. GRANVILLE BARKER AND HIS WIFE PASS THEIR SUMMER HOLIDAYS

IT IS in that most lovely corner of England known as "the weald of Kent" that Mr. Granville Barker and his talented wife (Lillah McCarthy) have found their country paradise. Here, at "Court Lodge," an old Elizabethan manor-house among the hills of Kent, they have made themselves a summer home such as befits people whose working days are spent in the creating of original and beautiful stage-settings and the perfection of methods of stage production.

Only second in interest to the beautiful landscape, which on all sides stretches almost unbroken by habitations, is the old manor-house itself. The mullioned window pictured below is an unusually fine example of the Elizabethan type of that architectural detail. In the drawing-room and in Mr. Barker's study are carved stone mantels belonging to the same period, and the kitchen is a delightful relic of Elizabethan days and has kept its old-time air even to the old gun rack which still holds its own over the fireplace.

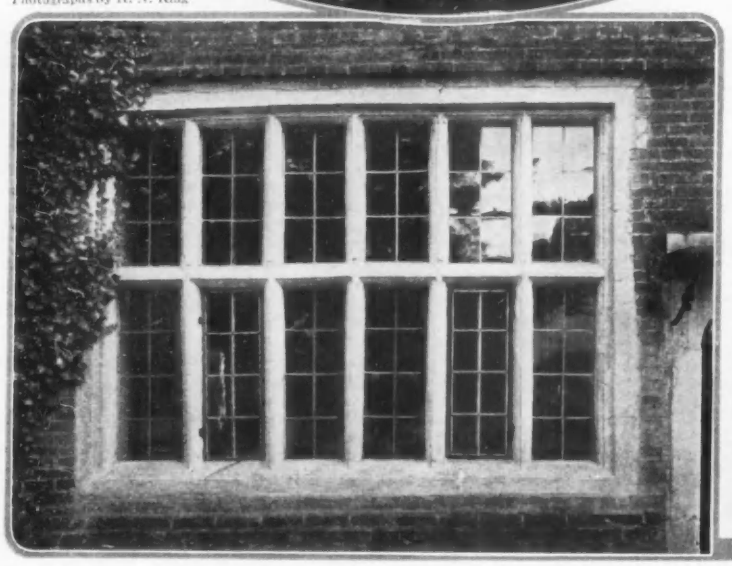
"Court Lodge" is several miles from the station, and it is further isolated by the famous "Wrotham Hill," the steepest, narrowest, unfriendliest-to-motors hill in all Kent. In this peaceful remoteness, away from the clamor of critics or the murmur of "movements," the noted producer and his wife pass their leisurely week-ends and long summer holidays. There is a simple old English garden filled with lavender and stocks and cinnamon-pinks; there are plum trees trained against the wall; and saxifrage and moss and blue-eyed flowers fill in the chinks of the gray stones of the walks along the garden beds.

Mr. Barker and his wife, having given America the most charming glimpse of themselves, have been in London this past winter organizing the war benefits which are so necessary and under the name of which so much hard work is done.

Such Elizabethan delights as leaded casements and mullioned windows abound at "Court Lodge," and the quaint old house has an ideal location, isolated in the hills and barred from even the railway station by the steepest and unfriendliest-to-motors hill in all Kent

In the summer intervals when she is not "The Dumb Wife" whom a man married or some equally engaging stage person, Mrs. Granville Barker (Lillah McCarthy), her husband, and the inseparable "Cooper" (in the foreground), rest and prepare for the coming season

Photographs by H. N. King



"Court Lodge," which dates from the time of the great Tudor queen, has kept its old-time spirit and detail, and its owners take great pride in the old stone mullioned window which looks out across the rolling hills of Kent, and which, like the great chimney-stacks, asserts Elizabethan origin

In Mr. Barker's study is another relic of Tudor days, the carved stone fireplace of immense size. The severe and quiet decorative scheme bespeaks a studio where real work is accomplished, and it is in these surroundings that Mr. Barker works out his productions and his original stage-settings

AS SEEN *by* HIM

Since the Easter Parade Is Now But a Procession of Motors, Let Us Turn from It to a Household Manned by "Footwomen" on the New English Plan and to the Social Quandary of What to Do instead of Going to Europe

HERE we are in the full of the Eastertide. Suburban houses are open and there are week-ends and dances at the country clubs, for the clans have gathered from the south and from over the Rockies and are at home again for a moment. It is the open season for spring weddings and wedding gifts and race-meets and new Winter Garden shows and window-boxes and brook trout and flannels and many other blessings. There will be the usual Easter parade on Fifth Avenue, in which there may or may not be people whom one knows. Everything is topsy-turvy these days, and society is a wonderful mixture. We recognize no conventions and we rub elbows with everybody. After all, except for a few oases, Fifth Avenue is now a street of magnificent shops,—nothing more.

THE EASTER PARADE—BY MOTOR

Those who are in town now proceed to the Easter services in their cars, but there was a time when it was bad form to drive to church, and every one walked. It was then that the Easter parade was in its glory. I must ask my Uncle George about that historic period. Since we all ride, it is easy to avoid the firing-line of newspaper cameras and society reporters, but does one care? It is not worth the while. In fact, it does us good to be snapped. It has reformed our walk and our poise. We have learned to have a camera face, for, like the poor, the camera is always with us, and we know not when or where or how we may be snapped. Unconsciously, we pose a great deal. The motion-picture, instead of proving an additional terror, has but added to our repertoire. There is nothing like seeing yourself as everybody else sees you.

The benighted man who is without feminine company of an Easter Sunday goes, after service, to his club (especially if it be on Fifth Avenue) and takes a post at the window for a while to have a look at the crowd; and that fills out his day. Of course he has previously depleted his bank account to the verge of an overdraft (that is, unless he has an account at a fashionable florist's), and he has sent endless parcels of rare blooms to various fair friends. That, of course, is little, considering his bachelor exemption from the charges of the modiste. Then, if he has observed just discrimination in his selections, he should be able to calculate (good Yankee word) on the favors which will come back before many days for these crumbs cast upon the waters. His knowledge of auction should help him to make the right bids and thus reap a harvest of dinners, week-ends, and other delights commensurate fourfold to his caterings.

MAN, THE CONSERVATIVE

Attention to special dress for Easter seems to be a purely feminine convention. Men, as a rule, are prone to observe changes of fashion only as their sports or their occupations dictate. We are rather more sober than usual this year, and many of us, I am sure, would delight to parade in khaki. These days, I seldom take up the subject of men's dress, save now and then, when I hear a never-verified rumor of some extraordinary revolution therein. With us, it is the same old story year after year, though for summer, it is true, we are making ourselves more comfortable and are wearing, more sensibly, clothes that suit our climate. I hope some day to see stiff straw hats in the discard, but I know the well-dressed man will never adopt striking clothes.

I have settled Uncle George, my venerable relative of whom I have spoken previously, in one of the cottages which my new neighbor moved away to make room for the handsome new Italian villa which he is just completing. The cottage is now located in a pleasant position in an apple orchard and commands an extensive view of the Sound. We have been very busy, Uncle George and I, planning all the à la mode additions and improvements and comforts to the house. The dignity of the family name is duly upheld, as Carolyn Wells has expressed it, by the "bathroom standard." We have had three extra ones put in, though the place is only a shack for the summer. We have also a solarium and, at a suggestion of a friend, there has been added what I would call a "lunarium." This is a species of conservatory tucked in an odd corner, and in it there are trees in tubs, and night-blooming plants, and seats. This is properly lighted by the moon itself, when that satellite is at its full; at other times it is a discreetly shadowy spot for after-dinner flirtations.

HERE'S TO THE "LADY COOK"

As the war has made the present race of "Meadowes" (my former perfect valet) scarce in the land and as Uncle George is well in his sixties, I thought it better to suggest that he employ some women servants. In fact, they are always better for a bachelor's or unattached man's establishment. They may gossip among themselves, but they are less inclined to neglect their proper tasks. I have secured what is known in England as a "lady cook," a species of working housekeeper above the servants. With two "footwomen," as I believe they are called to-day in England, and the masculine attendance of a chauffeur and a gardener and handy man, the little establishment is complete.

Galsworthy has made one of his characters in "Fugitive" declare that the reason why the daughters of country vicars often grow wicked in later life is that they are fed too much rice pudding. I have recently observed a dangerous gleam in Uncle George's eye, which makes me fear a penchant on the part of the "lady cook" for roast mutton, curries, and puddings. However, Uncle George is growing daily more and more like a retired British officer, and he eats his three meals a day with great gusto, besides a hot luncheon at one and at five tea with toast and muffins and all kinds of potted meat sandwiches and cress and cakes. Yet there was a concession from the "lady cook" the other evening, for Uncle George dined four of us on a *bisque écrevisse*, that dream of a creole soup, deliciously done brook trout, squab chicken with green peas and Bermuda potatoes, asparagus, iced strawberries, a savory, dessert, and brûlot, with champagne all through,—which certainly showed cosmopolitan taste.

OUR LIFE LACKS GINGER

A beautiful season is this Easter time, but this year it finds us in a quandary. Our life lacks ginger. We are puzzled as to where to go or what to do, for all our usual summer destinations are closed to travelers. After all, one can go on spending money here in America only to a certain limit, and then there is nothing more to buy. Ponies are in fine fettle, but there is not much sport in polo when there is no chance of an international match. Of course, a man may build houses, buy motors, lay out gardens and orchards, have all sorts of water craft constructed, and even go in for politics: but with all the world gone mad over this game of war, such diversions lack interest. There is only tameness in the present system of racing; and, anyway, when a man comes safely through daring flights in airship, aeroplane, or hydroplane, it is but an anticlimax if he comes a fatal cropper in steeplechasing. He is like that person who, at the Galveston flood, braved perils and dangers innumerable and after hair-breadth escapes succeeded in reaching dry ground at last, only to

(*Continued on page 96*)

TRAILING *the* SLAYER *of* ROMANCE

NOT a great many years ago, only the successful playwright, the favorite old actor, or the shrewd stage producer ever thought of writing a book about the stage. In those days, too, the contents of the book consisted mainly in reminiscences, anecdotes, and bits of theatrical gossip. Times have changed. Nowadays many people, of many altogether respectable occupations, write about the theatre, and, oddly enough, the subject chosen by the new school of stage writers is one on which the playwright, the actor, and the producer of other days were strangely silent—the art of writing the play itself. They do not greatly concern themselves, for example, with a question such as this: What has caused the disappearance of beauty, poetry, and imagination from our plays? Are they ruled out by our eager authors on playwriting, or does the Public God, that mighty arbiter of the destiny of plays who desires (if we are to believe what the manager tells us) nothing but musical revues and badly translated French farces, refuse to attend a play into which the young playwright, forgetful of his rule-book, has permitted a suggestion of these qualities to stray?

Certainly these qualities are not to be found in the plays that line the tinseled by-ways of Broadway. Jason and his heroes, sweeping the dark blue waters of the Ægean bound for Colchis and the fleece of gold, were not embarked upon a more perilous quest than the rash adventurer who would search the playhouses of New York for one imaginative conceit, one golden lilt of phrase, one trace of thoughtful beauty. Imagination he might discover, but he would come upon it employed in the invention of some mechanical device for shifting scenery; poetry he would find, dwarfed beyond recognition in the doggerel of a librettist, while beauty might occasionally reveal itself in the purely physical perfection of a player. Yet these three attributes have always been associated with other arts, and the Public God has loved them and worshipped at their shrine.

Yet, if what is the highest good in other creative art is quite worthless in the drama, what are we to say of the great classic plays, or even of the great plays of comparatively recent times? What of Rostand's "Cyrano de Bergerac" (Coquelin seems scarcely dead) which seared itself

(*Continued on page 96*)

Photograph by Ira L. Hill

MRS. H. KIERSTEDE HUDSON

Mrs. Hudson, who was Miss Ethel de Koven, the daughter of Mr. Reginald de Koven, will be a welcome addition to the Long Island colony, this summer. Mr. Hudson has recently leased a house near Piping Rock, and both he and Mrs. Hudson expect to enter ardently into summer sports there; both are enthusiastic and able golfers

THOSE ILLITERARY LADIES

The Unlettered Ladies of De Quincey's Time Wrote the Spontaneous English of Free Minds and Punctuated It with the Feminine Dash-of-all-work; Their Granddaughters Compile Frozen Phrases while Specters of Technical Blunders Rise Up to Banish Wit and Mar Invention

DE QUINCEY said that to find the most delightful current English of his day one must rifle the mails and read the letters of gently bred women under thirty years of age. Although the age limit seems invidious, the opinion was, perhaps, sound; but we must remember that the women of De Quincey's day had not enjoyed the early disadvantages of such instruction in the art of English composition as young American women now endure in many of our preparatory schools and not a few of our colleges. Women of two generations ago were, in truth, shamefully ill-educated, shamefully uneducated, if you like, but many of them had a subtle something that colleges often fail to give their granddaughters. Incidentally, also, their "finishing schools," unconcerned by the necessity of getting them into college, did not require them to give more time to Latin prose composition than to the art of writing their mother tongue. However ineffective the instruction in this latter subject, it could not have been treated less wisely than it is to-day by many who undertake to teach girls the charming art of self-expression in written English.

IF De Quincey's gently bred women under thirty did write their mother tongue with spontaneous ease and simplicity, it may have been because they escaped in some measure the host of critical "don'ts" so paralyzing to the spontaneity of the girls of this generation. Few of them knew an anacoluthon from a hendiadys, and they probably punctuated their delightful letters with the period and the feminine dash-of-all-work; but when they set themselves to write they did not nibble their pen staffs while all the things a writer should not do rose up to banish wit and mar invention. No more comic ghost from out the long-ago could stalk into our present world of lively young folk than that of the old-fashioned finishing school with its specious promise of "astronomy and the use of the globes," but those precious survivals, the crossed and recrossed letters of our grandmothers, seem to prove that they, who knew that ghost in the flesh, looked upon the art of writing English as a creative act rather than a critical exercise.

FOR ten years in sequence, our girls in the preparatory schools go through text-books in grammar, elementary and advanced, text-books in rhetoric, simple and pedantic, text-books in English composition, ostentatiously modest and gravely pretentious, yet few of them enter college with any gift of native and spontaneous expression. They are glib enough in speech with one another, yes, and picturesque, but they rarely manage to put their real selves into what they write.

HERE and there a college professor of vision,—may his race increase,—realizing that a girl has something within her that longs for expression, affords an outlet to such longing. Meanwhile the clever girl has her free arena in the college newspaper, or she elects a course in the short story or the drama, and, neglecting much expected of her elsewhere, finds her opportunity there. The ordinary honest plodder comes out of college as she entered, with no true skill in the written use of her mother tongue. Her vocabulary has grown, her stock of facts, ideas, and opinions has been enriched, she has learned studious method and perhaps intellectual order, her spirit has broadened from reading and study, her emotions have ripened from close social contact with many of her own age,—and she still writes the English language without spontaneity, precision, or charm.

A LARGE part of the why and wherefore of all this lies in the fact that colleges for women, as those for men, persist in divorcing themselves from the fine arts, and English composition, if it is anything, is a fine art, and one to be acquired by patient practise. And, besides, the colleges unwisely assume that the preparatory schools have given the training in English composition that their entrance requirements have made impossible; and yet again, literature, which should go hand in hand with the study of composition, is often treated by the colleges not as an art for the refreshment of the human spirit, but as a science for the discipline of youthful minds. Finally, many of those who teach English composition in the colleges have had exactly the same vicious training as those whom they teach, and too few have any spontaneous gift of written self-expression. No wonder then if we should rifle the mails in vain for delightful letters, written by young American college women under thirty. It would take more even than De Quincey's imagination to undertake a confident search.

ENGLISH GARDENS IN THE GRASS

THE development of the spring garden from a vagrant primrose by the river's brim into a blaze of flowering loveliness is one of the most delightful results of the gardening fever.

In England at this time, woodland, park, and garden are gay with early blossoms, planted as though Nature alone had planned the scheme. Snowdrops open the season, flinging their delicate drifts of white across the grass with truly regal lavishness in view of the many thousands of their bulbs that are required to produce the effect of mass. Before these venturesome first-comers have gone, the crocuses appear, dotting the grass with tiny crowns of gold and cream and purple-veined white. They add their tints to the blaze of soft brilliance which means the arrival of the daffodils. Then comes the turn of the fanciful fritillarias, and, almost before one can pick a posy, one is in the thick of the rarest flower show of the year—snowflakes, epimedium, anemones, hyacinths, hepaticas, great purple patches of the dog's-tooth violet, until the grass is all adance with dainty spring flowers.

These flowers naturalize readily, and the elusive spring blossoms that used to cling shyly to woodlands and wild places may now dwell in captivity in the garden. Miss Ellen Willmott, the distinguished English gardener, in her spring garden at "Warley Place," Essex, has achieved exquisite effects with masses of delicately colored blossoms stretching under beeches to slim silvery birches at the water's edge, and with woodland paths wandering through primrose and narcissus. She has made apt use of wild narcissus from different countries. To know the colonies of ivory blossoms in the Sussex garden of Mr. William Robinson, one of the greatest present-day authorities on gardening, to see the blaze of gay color of Mrs. Agnew's naturalization of Darwin tulips, or to walk through the wild flower fields at Kew, is to pledge undying allegiance to the spring garden.

As to the practicality of the spring garden, the tiniest plot invites its "garden in the grass." It may be only a clump of narcissus planted at the base of a friendly tree or a drift of turquoise muscari at the gate, but there can be no garden year without its "April adventures." Almost all of these early flowers may be planted in grass, either, as Miss Willmott likes them, in vivid sheets of bloom, or, as Mr. Robinson advises, in naturalistic groups with grassy spaces between. Mrs. Agnew's planting of great drifts of many-colored Darwin tulips in woodlands or in orchards, tempts every amateur gardener to try his skill with these dazzling flowers.

"Spring itself blooms in this host of golden daffodils" in the grass at "Gravetye Manor," the Essex country place of Mr. William Robinson, one of the greatest contemporary authorities on gardening. Mr. Robinson plants his bulbs, as does Nature, in groups, alternating with stretches of grass

The crocus (left) follows close on the heels of the snowdrop at the very first rumor of spring. This mass of crocuses—and it takes a staggering number of them to achieve the effect of a mass—lift their dainty gold and purple-veined white heads in the grass of a garden at Richmond, Surrey

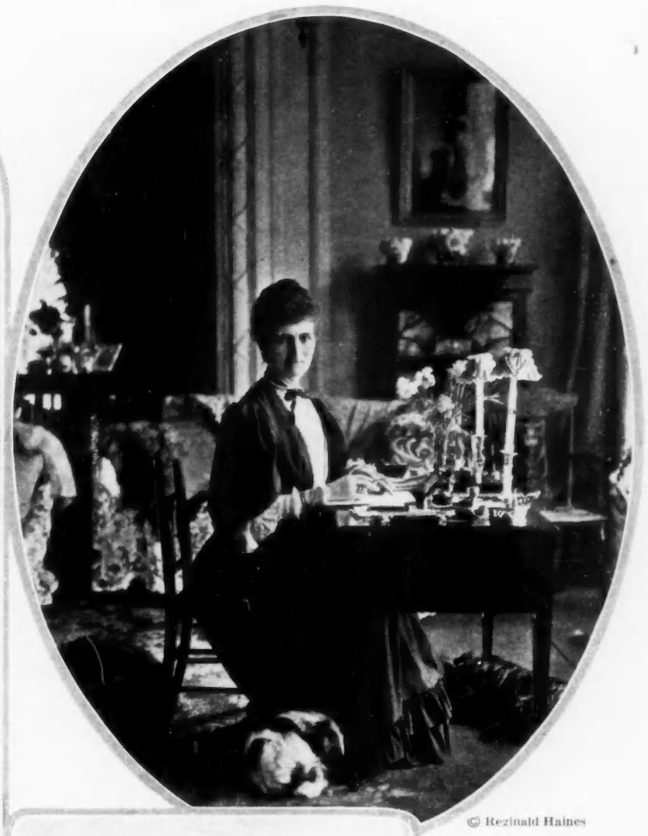
© Reginald A. Malby

Not even the Riviera rose garden of Miss Ellen Willmott, the noted English gardener, can surpass the beauty of her spring garden at "Warley Place," Essex, where grassy paths wind through broad drifts of waving daffodils and starlike crocuses, for Miss Willmott plants her blossoms in vivid sheets of bloom

At "Hallinghury Park," Essex, Mrs. Agnew's skill has created what has been called "the prettiest spring garden in England." This wild corner of it has been thickly planted with yellow daffodils, primrose polyanthus, and many-colored Darwin tulips, which form a great blaze of dazzling color at "apple-blossom time"

© Swaine

The Duchess of Rutland is well known as a beauty, an artist, and the mother of Lady Diana Manners (she whom King Edward VII nicknamed "Lady Perfect Manners"), of Lady Anglesey, and of Lady Charteris. It can be said of this famous family that they paint, they act, they flirt, they lead English society,—and they do all these things well. But if Lady Rutland were known for nothing else, the world would never forget that she—in company with Mrs. Asquith and others—inaugurated that select, intimate, and erudite circle known as "The Souls." The country seat of the Duke of Rutland is "Belvoir Castle," but following the famous Belvoir hounds, of which the Duke was Master, is a sport fallen in arrears since the war. At present, Lady Rutland is presiding over the "Château d'Hardelot," a picturesque old castle near Boulogne, which has been converted into a war hospital



© Reginald Haines

Lady French is the wife of Sir John French who was in command of the English forces in France at the beginning of the war. Lady French has worked indefatigably in collecting necessary supplies of all kinds for the soldiers at the front

© Messrs. Thomson

This photograph of Mrs. Asquith, the brilliant wife of the Prime Minister of England, was taken in 1904, and she considered it so adequate an expression of her personality that she has refused to be photographed since. Mrs. Asquith has been active in war-relief work. As Miss Margot Tennant, Mrs. Asquith was prominent in the famous circle of esthetes, "The Souls," and was famed as the accredited original of the clever and unexpected "Dodo," by Mr. E. F. Benson, by which novel, twenty years ago, he had the Shavian joy of shocking London

FOLLOWING THE LEAD OF ENGLISH MEN, ENGLISH WOMEN RENOUNCE THEIR PERSONAL DUTIES AS HOSTESSES AND SOCIAL LEADERS FOR THE GREATER DUTIES OF WAR-RELIEF WORK FOR ENGLAND

MARY GARDEN'S PARIS APARTMENT SEES AND HEARS BUT LITTLE OF HER, FOR SHE DEVOTES HERSELF AND HER VOICE TO THE AID OF "HER" SOLDIERS IN THE TRENCHES

MARY GARDEN'S Paris apartment boasts that most delightful of all furnishings, a wood fire. But it is not the magic of the fire that draws her friends; they gather under the magic of a voice and personality, to hear her talk of her soldiers.

"Her" soldiers? Indeed, yes, for she is taking care of twelve *poilus* at the front, sending them regularly what they need to make themselves as comfortable as it is possible to be in the trenches. The photograph of one of her soldiers—a typical stalwart, bronzed, six-foot *poilu*—holds a place of honor in her rooms, and in an equal place of honor is a tribute of his service, a little silken table cover knitted by himself, probably in the trenches, and ornamented with many little bows of pink ribbon.

"They write me such cheerful letters," is her tribute; "and they are so sublimely, so fantastically brave. With such men at the front, on guard, France will always remain France."

Miss Garden has been devoting nearly all of her time to singing for the soldiers, and whether she sings at the Opéra-Comique, the Salle de la Sorbonne, the Trocadéro, or elsewhere, her name on the bill is always the signal for a crowded house. At a recent matinée at the Trocadéro, she sang before an audience composed of thousands of soldiers—an experience which brought her to the verge of tears. In the near future Miss Garden plans a visit to America, where she hopes to collect money for the various war charities in which she is interested.

The walls of Mary Garden's bedroom are hung with Nattier blue tapestry and the canopy over her bed is also blue, edged with a flounce of delicate Malines lace. The bedspread, of sheerest muslin, is covered with the rich embroidery of the one extravagance of the old Brittany peasant women—their caps

At the right is one of Mary Garden's latest photographs. This American singer devotes almost all her time to singing in aid of the soldiers, but, when she has a moment to spare for planning, she plans to make a visit to America in the very near future, to collect money for her many war charities

Photographs by Boissonnas and Taponier

The dignified Empire salon is decorated in warm yellow, and the walls and tapestries bear crowns of a lighter tone on their deep yellow background. In the middle of the room is a handsome table, carved in the intricate manner of the Renaissance period

Two photographs by H. C. Ellis

BRIDES WHO HAVE BEEN HOSTESSES DURING THE PAST WINTER, AND FUTURE BRIDES FOR WHOM HOSTESSES ARE ENTERTAINING

Photograph by Bachrach

Mrs. Harry C. Thayer (above), who was Miss Mary M. Sidebotham, was prominent as a hostess this winter in Philadelphia. At her black and white dance at the Ritz-Carlton in the latter part of January the guests were pierrots and pierrettes

Photograph by Ira L. Hill

Miss Irene Langhorne Gibson (above), daughter of Mr. Charles Dana Gibson, will be married on the twenty-seventh of this month, at St. Bartholomew's church, to Mr. George B. Post, Jr. Mr. Post is the grandson of the late George B. Post

One of the prettiest weddings of the winter was that of Miss Marietta L. Chapin (left), daughter of Mr. Simeon B. Chapin, to Mr. Harold Hartshorne. The wedding took place on February 23 at the Collegiate Church of St. Nicholas, New York

Miss Elizabeth Harding (right) of Washington, whose engagement to Mr. Franklin N. Ellis also of Washington, has been recently announced, is the daughter of Mr. William P. G. Harding, who is a member of the Federal Reserve Board

©Marceau

Another recent engagement of interest is that of Miss Oroville Wooster, daughter of Mr. Philip Wooster and niece of Mrs. Claus Auguste Spreckels of New York, to Mr. Walter L. Richard, son of Mr. Oscar L. Richard of New York

Photograph by Kazanjian

Photograph by Bachrach

Mr. James R. Hyde and Mrs. Frederick Edey, of New York, derive much joy from bicycling and being bicycled, respectively, on the grassy lawn under the palm trees. Even the plump Pekinese, with whom Mrs. Edey shares her seat, wears a pleasant smile of cheerfulness

© American Press Association

Mrs. Gurnee Munn, of Washington, stops being the heroine of the society "movies" to sit on the beach with her husband (right) and Dr. Owen Kenan. "Morrow," Mrs. Munn's police dog, appears to find Palm Beach life the ideal relaxation for the tired business dog

MASCULINE SOCIETY, EXERCISING ITS COVETED RIGHT TO VOTE, ELECTS PALM BEACH

SOCIETY, MASCULINE, FEMININE, AND CANINE, LOOKS ON THE SUNNY SIDE OF THINGS

Mr. William Larned, of New York, divides his time between the golf links and the deep sea. He was recently the winner of the Palm Beach golf championship

© International Film Service, Inc.

Mr. Percy Rockefeller, of New York, seems to be possessed of a thoroughly waterproof smile. Around his neck he wears the insignia of the ancient and honorable order of the bath-house

Mr. Hermann Oelrichs (left) and Mr. Vincent Astor, both of New York, travel via the rolling chair route, though whether their destination is beach, tennis court, or golf links is not known

Four photographs © Underwood & Underwood

One of the most ardent golfers at Palm Beach is Mr. Henry Clay Frick, of New York. Almost every day he may be seen in hot pursuit of the wily (though it is not wily to him) golf ball

A SUNNY FIELD FOR THE DECORATOR

To Every Country House an Enclosed Porch, and to That Porch a Type of Decoration All Its Own

THERE is a chill in the winds of spring and early summer which all the warmth of the sun can not overcome. It is during this season, no less than in the autumn, that the enclosed porch proves its worth. The sun shines with so grateful a warmth on spring days, that such a half-outdoor, half-indoor room as this, where one can be sheltered from the wind and have a fire in a real fireplace to combat any lingering chill, becomes the most delightful room of the house. Those who have known the delights of an enclosed porch would refuse to dream of a country house without one, and as new adherents are won every season, the enclosed porch is rapidly becoming a rule of country life, whereas, in a not far distant past, it was decidedly the exception.

Photographs by Mrs. Barnewall

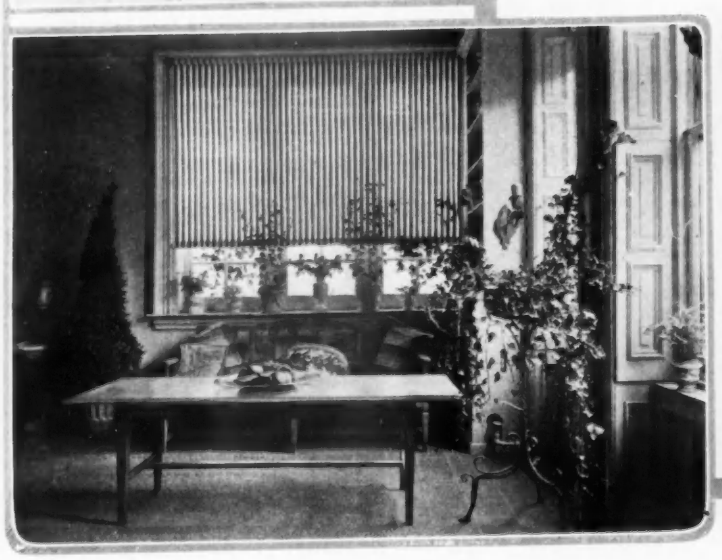
Sheltered from the wind, warmed by the sun, and furnished as no other room in the house is furnished, the sun-porch, half-way between garden and living-room, is the joy of the householder and the inspiration of the decorator. This porch from a Westchester country house is furnished with unusual wicker furniture

The perfection of comfort for the early months of spring is attained when the enclosed porch affords not only glorious abundance of sun and protection from the wind, but also a crackling open fire to dispel the last lingering chill. This view is of Mrs. Barnewall's studio, shown in detail below

Designers of country houses have done a great deal in making manifest the attractions of this hybrid porch-room, and decorators have widely developed its possibilities, obtaining many excellent results. This making of sun-porches is not an easy task for the decorator, for, while the sun-porch has long been a perfectly equipped adjunct to homes of unlimited means, the average householder has too long been used to feeling that almost anything in the way of furniture could be used on a porch. The decorator, therefore, has first to overcome this fallacy and then to find the way to combine all the solid comforts of a living-room with the out-of-door requirements of the porch.

A decorator who has given much attention to this particular branch of house decoration is Mrs. Barnewall, and examples of her very successful work are shown on this page. So enthusiastic over the possibilities of the enclosed porch has this decorator become that she has furnished her own studio in New York as an enclosed porch and treated it as though it were on the ground level and three miles from the nearest station, instead of tucked

(Continued on page 104)



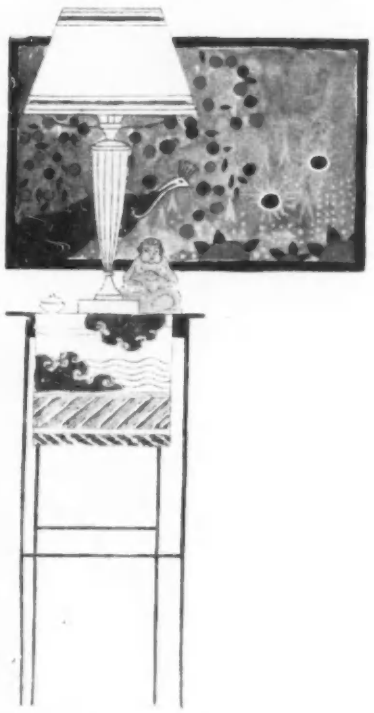
Glazed chintz striped in apple green fulfils the duties of both shade and awning in a decorator's studio, which cleverly overcomes its city surroundings and creates the illusion of a sun-room in a country house. A Venetian glass dish is for fruit, and the wrought iron standard holding a brazier makes an unusual flower holder

Well adapted decoration may make even a small enclosed porch appear both dignified and spacious. The simplicity of the fine Georgian architecture of this Long Island house is maintained in its enclosed porch, and the wall fixtures holding growing plants are a welcome variation from the usual lattice; candles give light

INTERIOR DECORATION *for* LIMITED INCOMES

As the Price of Decoration Is in the Cost of Ideas, the Woman of Wisdom beyond Her Means Supplies the Ideas, Buys Materials, and Hires Her Own Workmen

Though the Shops Charge for Them Fabulous Sums, the Woman of Quick Wit and Deft Fingers May Bring the Smartest Fittings within the Range of a Limited Income



Throughout colonial decoration, especially where it came under the influence of the Adam brothers, much is made of variations of the classic urn. This urn-shaped lamp, of wood, hand-carved or fluted and painted to match the room, with a shade in silk or in a decorated parchment, is both handsome and unusual

Any maker of wire goods will make a lamp-shade frame of what size or shape one will; and a clever sewing-woman or one's own deft fingers may build upon it such a shade as only unlimited incomes may dare to buy

If the thing one wants can not be found ready made, there is always some one who can make it. A clever workshop which specializes in originality recently turned out this novel wall fixture for electric lights. The light grows from gaily painted composition flowers and is shielded by a decorated parchment shade

IN the decoration of the house, it is the attention to details that contributes smartness, individuality, and distinction. But the small matters on which the effect of a room so largely depends often cost a price prohibitive to limited incomes if purchased complete from the decorator or the shops, since it is, in most instances, for the idea that we pay, rather than for intrinsic value. The clever woman, however, is ever on the alert for ideas, and proceeds to carry them out herself at moderate expense, for she has the natural gift for creating her own novelties or of being able to reproduce what she sees, either with her own hands or with the aid of some "handy" person. The woman who is appreciative of these nice points of decoration usually has an available carpenter, painter, upholsterer, worker in wire, and an intelligent sewing-woman, as well as a list of shops which deal in unusual furnishings. With the assistance of these intelligent workers, she knows how to procure by subtle art a "professional" look in what is made. There is nothing more deadly than the amateur, home-made look. It is as unpardonable and to be avoided as assiduously in a lamp-shade as it is in a hat or a blouse.

It is perilously like to the henrietta cloth which we once wore as frocks, but the English wisely call it casement cloth, and it makes the most effective of inexpensive hangings, when used with decorative cornice and fringe

For the woman with skilful fingers and the will to bring costly decoration within the range of limited means, there is a lamp-shade which would cost over thirty dollars in a smart shop, but which she can herself construct for a fraction of that sum. A wire frame can be bought or made to order to fit any lamp, and the outer covering is an upholstery taffeta which is soft and durable and may be had in exquisite color combinations at $8.40 a yard. The shade shown in the foreground of the illustration at the top of this page, in the middle, is of taffeta with a light rich yellow ground broken by broad stripes of green, cream, and black. It is gathered slightly at both top and bottom and stretched taut between the two; both edges are finished with a chenille fringe, known as moss fringe, in blocks of green, gold, and black. The same fringe may be had in other color combinations to order, as well as in plain colors. In plain colors, the price is $1.48 a yard; the blocking in colors is done to order at a slight extra charge. If the shade is made in the colors described, the lining should be either of white or of golden yellow china silk. The outer covering may, of course, be made of any variety of silk and in any desired colors to suit a room.

As to the details of cost and making, it is useful to know that it is possible to have wire frames for

(*Continued on page 102*)

WRAPS AGREE ON STARTING WITH CAPES, AND HATS

DEBATE THE MOOTED QUESTION OF THE BRIM

It was a tiny inoffensive thing at first,—little more than a dot of green straw. But a brim of moss green satin rolled itself up, all around; a wreath of green, yellow, and red daisies set itself up in front; and a pair of great green satin wings sprang out aggressively, to protect the whole affair

This Lewis hat of blue rough silk hemp obviously pleads "Not guilty" to the charge of having a brim concealed about it. Full-blown pink roses and their leaves encircle it, and a pair of great blue satin ears, like those of some huge Futurist rabbit, grow out of a band of blue ribbon at the top

A great deal of white milan straw makes the broad sailor hat above, and white satin ribbon edged with black satin, looped and pierced with a jet pin, trims it. Three hats from Florence Hat Shop

(Left) A Maupas wrap of beige taffeta has a deep cape, deeper cuffs, and deepest band of beige lady's cloth. The hat is of pink liséré straw, with clusters of grapes and a Pompadour ribbon "bride." This hat and the wraps shown by Estelle Mershon

(Right) Few wraps but have their attendant capes. This one —a Robert model— is of blue taffeta gold-embroidered and trimmed with gold lace. A blue ribbon is tied around the neck into a bow

Two photographs by Ira L. Hill

JENNY AND LANVIN, EACH IN HER WAY, SHOW A PENCHANT FOR RUCHES

LEWIS AND LANVIN USE THE RATIO: AS THE HAT IS SMALL SO IS IT CHIC

Jenny's latest whim is fraying out; she does it for the novelty of fringed ruffles, ruches, and peplum on this blue faille costume. When the jacket is slipped off, a bodice of blue tulle is seen to top the puffy ruffly skirt. Lanvin made the hat with a mushroom brim of black milan to hide the eye of the future wearer and a facing of shell pink Georgette crêpe to reflect becomingly on that wearer's cheek. The ruching is pink crêpe, too, and lined with black taffeta

"Ye shall be ruched," said Lanvin, picking up midnight blue serge to make the frock at the left, and serge ruches appeared on the shoulder and down the bodice and around the skirt; the edict was obeyed even by flutings of white linen edging the panel of Copenhagen blue crêpe de Chine, the cuffs, and even the bottom of the skirt. The Lewis hat is of navy blue silk hemp straw; the four sections are bound with blue grosgrain ribbon and trimmed with bows and ends of it

Chic lies in the blackness of the black Jenny frock at the right and youthfulness lies in the design, for the gros de Londres bodice is skimped in against the figure (and only youthful figures care for that), while at waist and elbow ruffles of irresponsible fulness jut out. A black net ruffle wandering down the front makes the bright discovery of blue beads and old rose picot ribbon. The skirt is gros de Londres overhung with Chantilly lace. Models imported by Gidding

A FRILLY FROCK AND A GLITTERING GOWN ARE ALIKE WIDE, THOUGH DIFFERING WIDELY

BROADLY SPEAKING, SUCH FAR FLIGHTS OF FANCY HEIGHTEN THE INTEREST IN SPRING HATS

Georgette evolved this model of liséré straw, blue as the horizon and very nearly as broad. Blue "ciré" ribbon divides crown from brim and ties itself into an infinitesimal bow in front, and, regarding the crown as their natural prey, two birds swoop down on it—a blue bird for happiness, a tan bird for contrast

A broad hat of pink Neapolitan straw, patiently woven by hand, is the last thing on earth which one would expect to yield a harvest of wheat. But, in the hat at the left, sprays of wheat spring triumphantly from their strange soil and are not daunted by the snowy drifts of marabou piled up around them

If one is inclined to look the least bit that way, then one becomes a perfect Dolly Varden in this. The flesh colored satin slip blushes through Dresden flowered chiffon, puffed and frilled and bounded on all sides by narrow green ribbon. The panel front is just an accumulation of white chiffon frills with flowered edges

This gown started its gay career on a glittering foundation of silver cloth. White net, beaded in brilliant Bulgarian colors and aided and abetted by slim bands of silver ribbon, makes bodice and overskirt and starts to make sleeves. The drapery—is it pannier or peplum?—is white satin. Models shown by Maison Maurice

SKIRTS HAVING STRAYED FROM THE NARROW WAY ARE ALL PUFFED UP WITH PRIDE AND CRINOLINE DŒUILLET, MAUPAS, AND BERTHE-HERMANCE GIVE DUE CONSIDERATION TO WAYS AND MEANS OF THE FLARE

How can a frock fail in its mission in life when it is made by Dœuillet, and of white tulle, pink roses, and blue grosgrain ribbon? The ribbon is gold-striped and veiled except when it comes out of the lace and tulle in support of the roses

A Maupas frock of changeable taffeta in citron color has flounces of Milan lace. At the neck the lace is edged with silver braid, and silver braid also forms the military straps which have both beginning and ending in rhinestone buttons

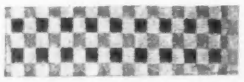
Time was when the couturière devoted three-quarters of her attention, and at least that much of her material, to the sleeves and bodice. Now she reverses the proportion in favor of the skirt, as in the Berthe-Hermance frock above, which is of taffeta checked in blue and white. The sheer turnover collar is of embroidered white organdy

"Sablette" has the advantage of being either frock or coat, according as the occasion demands. Berthe-Hermance gathers the skirt of beige serge to the waist of the same material to give the new cartridge-belt effect. The gilet is organdy, the collar is black gros de Londres, and the buttons are the same embroidered in gold

When the slender silhouette's the thing, stripes run up and down; now that the full silhouette is established, stripes defer to it and circle the skirt of white mousseline embroidered in black, black mousseline embroidered in white, and white taffeta striped with black. The surplice bodice of this Berthe-Hermance frock fastens at the left with a spray of yellow capucines

LELONG FINDS IN 1830 A TOUCHSTONE BY WHICH TO TEST THE PRESENT MODE

RUFFLES COME IN PINKED AND FLUTED; BUT MUST THEY ELBOW THEIR WAY, TOO?



"Pervenche," above, is essentially feminine and dainty, with its fluted ruffles and its triple fichu collar. In it a light blue Rodier fabric is combined with white mousseline; the bodice is close, and the skirt—not the sun in all his glory is rayed in rays like these. This frock is artfully simple from mousseline hat to ruffled hem,—yet perish the thought of guile in such a costume

1830 stands reincarnated in its most generous and pleasing form in the taffeta coat in the middle above. In the off-shoulder line of the yoke, in plaited cape and twice-plaited ruffles, Lelong followed faithfully the prototype, but the glint of the taffeta is modern. It's serpent green, and the collar and the edgings of the ruffles are as dark as dark green velvet may be and still be green

Lelong not only designed "Bambine" after demure old-time modes but made it (and for Mme. Poincaré) of dark blue taffeta sprigged with gay flowers. The material might have come from out some old hair trunk. The many many ruffles are pinked, the silver buckle is set with brilliants, and an embroidered muslin collar softens the line of the blue vest set under the bobby coatee

Lelong thought about the back of a jacket and on "Fockette" (left) put that thought first, as the front of the bodice. It is made of brown moire cirée embroidered in gold, and the satisfying bows are brown, too. The skirt and the sleeves that foam into a sudden ebullition of ruffles are of a taffeta and satin weave checked light blue and beige in a quainly new old-fashioned way

AS A MATERIAL FOR BATHING-SUITS, TAFFETA REACHES THE HIGH (OH, VERY HIGH) WATER-MARK OF POPULARITY

All the colors of a bubble has this bathing-suit of green taffeta trimmed with purple ribbon, with turquoise blue taffeta, and with yellow and salmon ribbon. Designed by Miss Unger

To begin with, there's a blue taffeta cap with loops to right of it and loops to left of it; then, after a brief interval, there's a blue taffeta suit, bound with itself on all its edges; and this blue taffeta suit has a skirt three ruffles short—so short that all the world may know there is a divinity that shapes our ends

Of course this blue taffeta tunic (above) may have its shortcomings, but it's such an obliging thing that no one thinks of them. It easily slips on over the head and then, just as easily, buttons in at the waist. The sleeves are loops of black taffeta, like those which finish the bloomers and frill the black taffeta cap

Yes, indeed, all our best mermaids are wearing hoops, this year. These at the right, both mermaid and hoop, are incased in a suit of black taffeta, so brief as to be positively abrupt, bound all about with dark blue taffeta, and set over slim, black, blue-finished bloomers. As for the cap, it's just a twist of blue silk and a dangling loop or two

It stands between the censor and the deep sea, wholly undaunted by either, this ruffled affair of green taffeta (left). Yes, it's green taffeta every bit, even to the tiny bow that marks the front of the girdle, and beneath its frilly skirt (not seeing is believing) are black knickers. The cap is as ruffled and crisp and green as a head of lettuce

BEFORE THE GLASS OF FASHION ROYANT AND GEORGETTE EACH HOLD A MANTEAU—A SUIT COMES TO GEORGETTE'S MIND

Though divided against itself into light gray and dark gray cloth, this manteau has rows on rows of light gray silk stitching to keep it together, and along those graceful lines laid out for it by Royant. Those lines are ever widening from the tip of the ample collar downward. The slit for the arm makes the wrap a very manageable affair

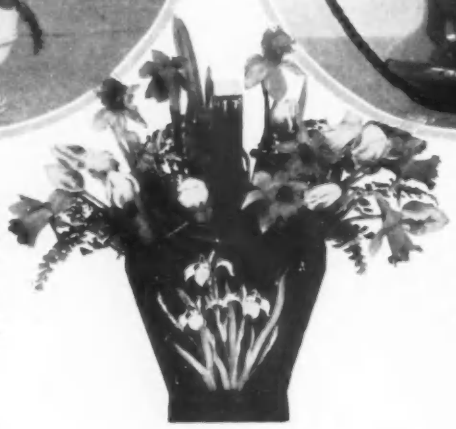
Perhaps the only orthodox thing in the Georgette suit below is the peplum—and that's so small it's scarcely worthy of mention. The little beige coat insisted on attaching itself to a blue satin skirt, that being the most widely different thing it could think of. Of course, a jacket would naturally believe that half a sleeve is better than none, and this one put its belief into practise. As to the pockets and the embroidery and the blue satin facings—well, they're to be expected

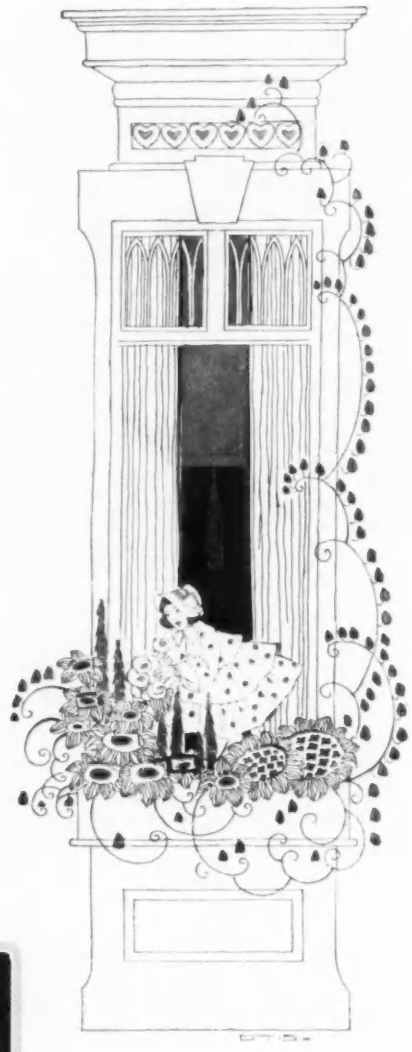
Marie Leconte wears this black manteau of Georgette's on the Paris stage, and surely it is a charming nucleus around which to build a play. Much of it is an airy nothing of black mousseline, and the rest of it is a shiny something of black taffeta; and there are complications in the nature of mousseline frills about the neck and taffeta points above the hem

THE SHOPS SOUND THE NOTE OF PREPAREDNESS FOR APRIL ADVENTURES IN GARDENING

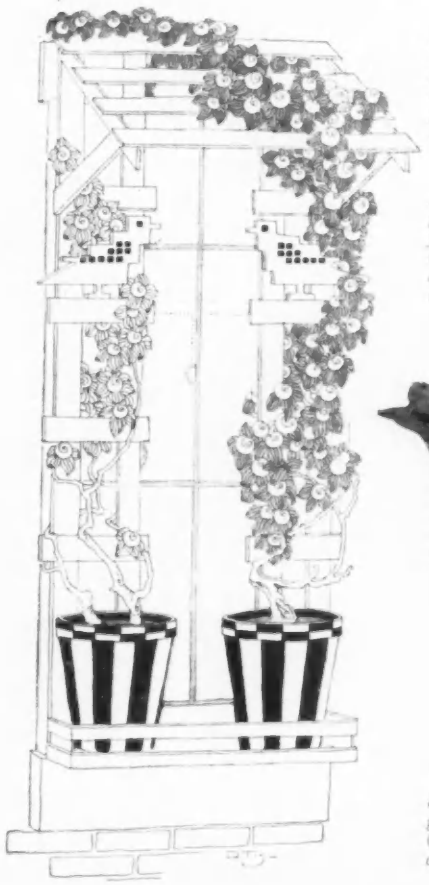
In a cup-shaped vase of Italian Nove ware (above) festooned in Italian blue and orange, what could be lovelier than African daisies so deep in tone that they are almost mahogany colored? Vase, 6 inches high, $7; flower arrangement from Max Schling

A vase (above) which is especially pleasing as a table decoration is of enameled tin and may be had in all the pale and pastel shades and in the deeper dull tones as well. The handle measures 13 inches in height and the vase 6 inches; $5

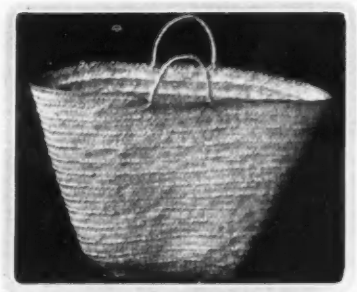




A window trellis (below) is of black lacquered wood with brightly colored birds, in colors to order. The flower-pots are striped to match the color of the birds. Height, 32½ inches; width, 15 inches; complete, $8

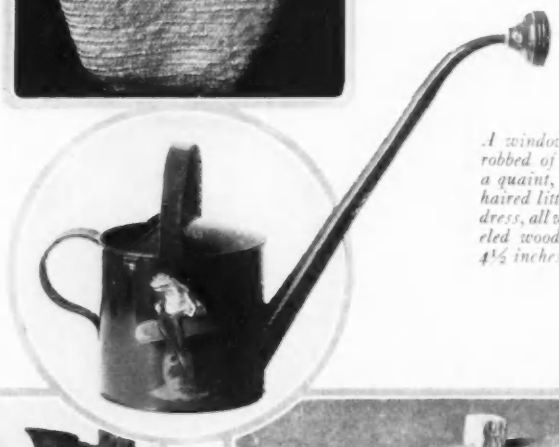


A basket (above) is made of "fired in" enameled metal with a removable partition. Height, 12 inches over handle, $5; plain, to be decorated without firing, $4.10; flower arrangement by Stumpp

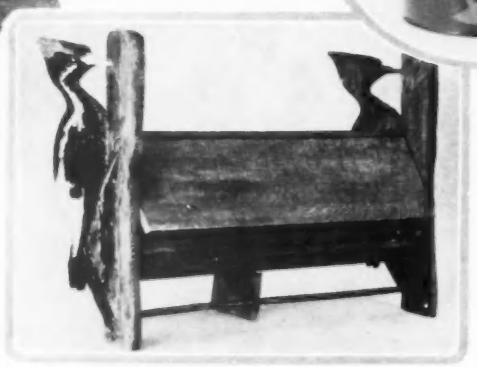


A Moorish basket (right) from Tunisia will be found very practical for gathering flowers in the garden; or, with an inside pottery bowl, as a flower holder. Basket, 14 inches high; $1.25

A quaint and come-into-the-garden watering-pot shelters a frog ensconced with great solemnity on a toadstool. In natural colors, 5½ inches high, $3; 7½ inches, $4.50; 10¼ inches, $6.50



A window-box (above) is being robbed of its choicest flowers by a quaint, old-fashioned, auburn-haired little girl in a soft yellow dress, all wood. The box of enameled wood measures 11 by 5 by 4½ inches; 16½ inches high; $8

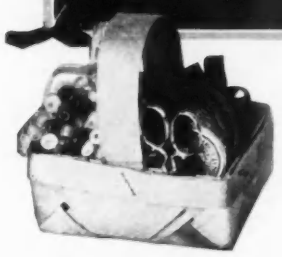


What more natural for a garden marker than a faun (above) enameled in natural colors on wood? Price, 75 cents each

There could be few better guards over a bird's feeding trough of wood than woodpeckers painted in their natural colors; $6

A fashionable wren's house is of stucco with a red wood roof; $5; with the annex, which is a dish for feeding or bath, $6

A frog on a toadstool, enameled in natural colors on wood (above) makes a suitable garden marker; 35 cents each

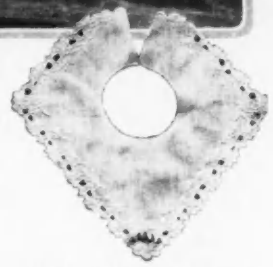


An outfit for stringing beads consists of a light blue basket (4½ inches long) which contains scissors, crochet cotton, beads, and needles; $1.25

A child's breakfast set consists of pewter bowl and plate, $4.50; pewter spoon, $1.50; hand-wrought silver cup, $12; knife, fork, and spoon with rabbit design, $10.50; china egg holder with rabbit or chicken design, $1; bib, $1.75; tray cover, $6.50

To be used as a luncheon favor, or best of all for a gift to a tiny friend, is this Good Fairy statuette which measures 12½ inches in height; $1

Of course, the nursery table will want its flowers—and flower-holders too—just as much as any grown-up table. The Dutch boy and girl Easter eggs (above) are also flower-holders and are very pretty filled with pansies or other kinds of flowers; $5 each



A collar (above) will vary the monotony of a life of square collars. In linen, hand-embroidered in a cut-out daisy design, and scalloped; $4

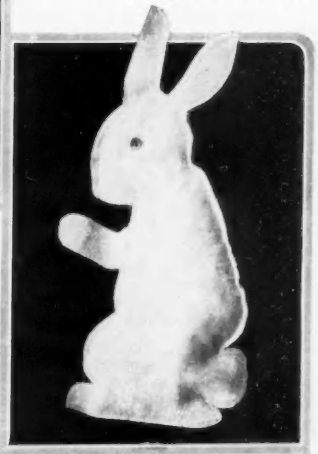
An ever-present necessity of the nursery age is a bib (right) made by hand and with Porto Rican drawn-work in animal designs; $1

A bib (left) of distinctly militaristic tendencies is intended chiefly for a feminist. In linen hand-embroidered in many bright colors; $1.50

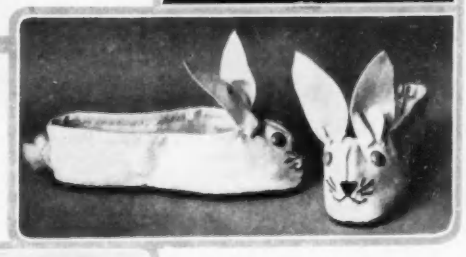
For our very first letter i silhouette note-paper (left), representing different nursery rhymes, 6 inches long; 44 cents

"The gingham dog and the calico cat, side by side on the table sat" with their domicile in the background; $1 for the complete set

A soft and flexible bunny bean-bag (right) of gray suède leather boasts a most naturalistic red eye; 60 cents



A bright red Easter egg (above) about 6½ inches in size is decorated in yellow. The little boy's egg contains a fleet of war ships and that of the little girl a Japanese tea set; $1 each, complete



To slip on one's tiny feet when one gets out of bed in the morning, are bunny slippers made by hand of white felt with white fur and red stitching. The ears quite properly stand upright; $2

Decorative tiles for the nursery are made of crystal glazed pottery in soft colorings. Puss in boots, 4 by 4 inches, 80 cents; stork, monkey, fox and grapes, squirrel, 4 by 2 inches, 50 cents; fish, 4 by 4 inches, 80 cents.

FROM SHOPS WHICH ARE NOT UNMINDFUL OF THE SMALLEST PEOPLE

SOME ARE LUXURIES, SOME NECESSITIES, ALL ARE FOR THE NURSERY

SEEN *on the* STAGE

Strindberg Makes War on Gaiety, Melodrama Is Twice with Us, and Pacifists Present a War Brief

By CLAYTON HAMILTON

© Ira L. Hill

Olive Tell is the leading woman with that hyphenated star and well-known husband, Lou-Tellegen, in the romantic play, "A King of Nowhere"

Photograph by Sarony

In "The Great Pursuit," a reincarnation of "The Idler," Jeanne Eagels casts her lot with Marie Tempest and Phyllis Neilson-Terry

Photograph by Pach Brothers

In the Stage Society's production of Strindberg's "Easter," Kathlene MacDonell was Eleonora, and Gareth Hughes interpreted the rôle of Benjamin

(Middle above) Passing events leave their shadows behind, for "The Little Minister," with Maude Adams and Dallas Anderson, has departed

Photograph by Alice Boughton

Sir Johnston Forbes-Robertson's Easter address will be his final public appearance in New York, for his decision to retire still remains obdurate

IT seems exceedingly unlikely that the plays of August Strindberg will ever attain a popular currency in the theatres of America. We are accustomed to consider life less darkly than this morbid-minded giant of the north. To most of us, this turgid and tremendous world continues to appear, in the wise and laughing words of Stevenson, "a brave gymnasium, full of sea-bathing, and horse exercise, and bracing manly virtues;" and we find it difficult to respond with sympathy to a sinister dissenter, a spirit that denies, a Titan hurling huge but ineffectual projectiles against a faltering but not unkindly Deity of things that ultimately are. The temper of the American people demands, in general, a dauntless optimism. We like our prophets, at least, to light little candles for us that shall shine like good deeds in a naughty world; but the stormy mind of Strindberg rushes like a tempest through a vale of tears, blowing out all lights and leaving us agrope in darkness.

Because of Strindberg's habit of insisting on recurrent themes, culled mainly from his own distressful experience of life, it is possible, from a reading of the round dozen of his plays that have thus far been translated into English, to formulate the leading motives of his sinister and disenchanting message. What he has to say seems, mainly, to be this:—Life is war,—a war in which the individual, who is usually right, is at the mercy of a more powerful environment, which is usually wrong. The laws of human life are regulated by a stark injustice, which has been endowed perversely with the power to command. Life is appallingly monotonous, condemning us to repeat, over and over again, an experience from which we have already derived and digested the ultimate significance. Love, which is the origin and essence of life, is an embattled opposition of two spirits destined to destroy each other in the ineffectual endeavor to be one. The phenomenon of love is necessarily accompanied by the phenomenon of hatred; and among strong spirits, domesticity is impossible, because it implies a sacrilegious violation of the integrity of the individual. Sex is a curse, because it provokes passions inevitably destructive of the honesty and amiability of the individual human soul. There is an eternal duel between the sexes, in which the male (because he is more conscientious) is usually in the right, and the female (because she has no conscience) has usually the preponderance of might. In the warfare of life, the wrong (because it is more mighty) nearly always triumphs over the right, and the female (because she is more deadly) most frequently destroys the male creature.

This is indeed a dark reading of the riddle of life; and it would not be reasonable to expect it ever to become popular with a theatre-going public whose favorite dramatist is Sir James Barrie. Those people who are interested in hearing what a great man has to say, regardless of whether they agree with it or not, will always constitute too small a minority of the general public to deliver a paying audience to the theatre. American students of Strindberg must therefore rely on special performances under private patronage for the opportunity to see his plays presented on the stage. Such opportunities, in recent years, have become somewhat surprisingly frequent. Scarcely a

season passes, for example, without some semi-professional production of "Miss Julia" or "The Stronger." Yet no other performance of Strindberg in America—not even Mr. Warner Oland's excellent production of "The Father"—has ever been at all comparable to the performance of "Easter" which was exhibited by the Stage Society of New York at the Gaiety Theatre on February 27 and 28, 1916.

"EASTER"

"EASTER" was beautifully played by a cast composed of Walter Hampden, Ivy Troutman, Gertrude Berkeley, Gareth Hughes, Kathleen MacDonell, and Henry Stephenson,—all of whom contributed their services for this occasion; and it was beautifully set, in a simple and decorative scene designed by Norman Wilkinson.

Because of the mere fact that "Easter" works itself out to what may almost be called a happy ending, it is less distressing than most of the other plays of Strindberg; and it reveals at many moments a reassuring sense of beauty. We are made to feel that after death comes resurrection, and after darkness light, even as after winter comes the spring. A sense of all the little signs of spring giving promise of the resurrection of a wintry world sings lyrically through the lines, as the time-scheme of the drama ticks its way from Holy Thursday, through Good Friday, on to Easter Eve.

Of dramatic action, in the ordinary sense, the play is almost utterly devoid. It is devoted, rather, to a minute and almost torturing analysis of a single state of mind. The characters live less obviously in the little room upon the stage than they may be said to live in a certain mental atmosphere by which they are "cabined, cribbed, confined." This atmosphere is radiated from the mind of the hero—if he may be called a hero—Ellis Heyst.

Ellis is an instructor in a preparatory school, and the hyper-activity of his mind is not sufficiently exercised by his petty round of daily duties. His father has been sent to jail for embezzling funds entrusted to him; and Ellis has brooded over this disgrace until he has come to feel that all's wrong with the world, and that anything which may happen in the future is sure to happen for the worst. The morbidness of his mind fills the household like an atmosphere; and for the other members of the family, who breathe that atmosphere, no normal life is possible. His mother has been reduced to a dumbness of suffering, perhaps more terrible to bear because it is inarticulate. His little sister, who was born to live in an atmosphere of faith and hope and joy, has been tortured into a state of semi-insanity and has been taken away to an asylum. Benjamin, a charity pupil who lives in the house, is so afflicted by the gloom that he fails to pass a Latin examination for which he had been thoroughly prepared. Even the fiancée of Ellis is unable to enlighten the darkness of his mind, for he distrusts her love and fears she will forsake him in the future.

What Ellis dreads especially is a visit from Lindquist, his father's chief creditor, who has a legal right to come and take away the family furniture; and Ellis hates Lindquist because he fears him. In the first act the dreaded creditor walks past the house; and Ellis trembles at the tapping of his stick and the disgusting slushing of his rubbers. In the second act we see the shadow of Lindquist stalk along outside the window curtains; and the fearful hatred of the hero is increased. Then, in the third act Lindquist comes at last to call; and we now discover that he has come, not to take away the furniture but to help set the family on its feet by a signal deed of kindness. The terrible foreboding which had darkened the first two acts of the play had arisen merely from the morbid imagination of the hero; and the gloom is relieved at last when every one discovers that this foreboding has had no basis in fact and no excuse in actuality.

Technically, then, the project of the play is to make us dread a tragic termination, and then suddenly to tell us that there was nothing to be dreaded after all. The subject of the drama is the incongruous disproportion between what actually happens on the stage and what has really happened in the morbid imagination of the hero. This is a subject which, in its applicability to life at large, is worthy of profound consideration. "Easter," despite its happy ending, is neither a comforting nor a comfortable play, and most people would not care to see it more than once; but it is a mightily imaginative work, and many of us are deeply indebted to the Stage Society for the opportunity of seeing it.

Photograph by White

Mitzi Hajos, who failed dismally in teaching the public to pronounce her name, changed it to "Pom-Pom," for that musical comedy only, and succeeded hugely

© Ira L. Hill

Irene Fenwick plays in "Pay-Day," which, when its audiences wouldn't take it seriously, stopped taking itself seriously, and called itself a satire on "movies"

© Ira L. Hill

Leonore Ulrich in "The Heart of Wetona," is Wetona, the Indian, who loved not wisely but too well

In the spring a young man's fancy lightly turns to thoughts of footlights. The Yale University Dramatic Association gave "The Ideal Husband" at the Waldorf on March 4. Messrs. Moore, Wiley, and Longstreth were the brawny but dashing society beauties who uttered Oscar Wilde's scintillations

"MISS JULIA"

SEVERAL performances of Strindberg's "Miss Julia" have been given recently at the Thimble Theatre, at Fifth Avenue and Eighth Street, by a semi-professional company called the Bruno Players. The acting of the exceedingly difficult rôle of the heroine left much to be desired; but, on occasions such as this, the thing to be remembered is the opportunity afforded to see the play at all.

"Miss Julia" is a lengthy one-act play. The action, which occupies an entire night from mid-evening until day, is summarized in a single scene, which is set in the kitchen of a castle. The content of this little play is very horrible. A neurotic and hysterical young woman (aged twenty-five), who is the daughter of a count, tantalizes her father's valet (aged thirty) into seducing her. The passage leading up to this abhorrent climax affords a very remarkable study of the mental pathology of sex. The subsequent situation of the young lady and the valet is a situation of abject despair. The noblewoman does not dare remain at home; she does not dare to run away alone; and she realizes that, if she elopes with the valet, they will merely hate each other. A vivid suggestion is set forth of the fierce warfare that is waged between plebeians who are rising through the generations and patricians who are correspondingly descending. In this instance, the rising scion of a new family and the falling scion of an old family have met, for a single moment of hysterical insanity, to wreck and ruin their divided destinies. The play ends, in a moment of great terror, with a prevision that the young noblewoman is about to cut her throat with a razor.

This play is sternly true of the mad and despicable people that it represents; but it stands apart, in content, from the

(Continued on page 120)

No spring wardrobe is complete without the light-weight top-coat. This one is tan crasho, flecked with mustard and green; $22.74. The hat is liséré; $12.75

There is something very chic about the all-black evening frock. This one is made of tulle and lace and lengths and flying loops of black velvet ribbon; $38

The soft satin of an evening wrap lends itself to fulness and to plaitings in ruches, one of which on each shoulder turns aside about an armhole; $42.50

Satin in black or midnight blue fashions this coat, one to be worn over silk or summery frocks; $55. The tam-o'-shanter slants at the required angle; $12.75

SEEN *in the* SHOPS

Net, lace, and chiffon, all in flesh color, form a triple alliance here. The only dissenter (yet how well it agrees) is a little pale blue and rose velvet; $52

Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., N. Y.

ONE of the essentials of the spring wardrobe is a top-coat for traveling and motoring. For the well-dressed woman it must be smart as well as practical, and though this sort of coat is unfortunately not easy to find, the model illustrated at the upper left on this page possesses the two necessary attributes. It is made in one of the newest of the cape fashions, and the material used is the new cravenette shower-proof cloth "crasho," a photograph of which is shown below the coat. This material is very light in weight, it sheds dust readily, and it has a texture firm enough to lend itself well to tailoring. In this coat it appears in a smart rather light shade of tan, flecked with mustard and green, and the green is repeated in the broadcloth which is used as a trimming on the collar, cuffs, and belt.

THE CUSTOM WITH MOTOR HATS

The hat worn with it is of the sort best suited for wear with a motor coat, since the woman who motors no longer wears a motor hat recognizable as such. She wears, instead, a hat which fits snugly on the head and which is, upon the removal of her veil, entirely suitable for street wear. This dark brown hat of liséré straw has for its sole trimming a gay red feather much like the breast of a bird.

It is interesting to note the growing use of a very fine quality of satin, which appears both in black and midnight blue in coats of the sort shown at the upper right of the page. Here again is a coat which has become a practical necessity in the wardrobe, for when the smart woman motors into town for luncheon, she chooses to cover her silk frock a wrap which, while not conspicuous, is nevertheless far removed from the cloth top-coat which she wears with her serge or linen dresses. This particular coat comes in either the black or the blue satin and is cleverly cut in that it graduates in width from top to bottom. The width is worked in under the arms, so that the fulness is concentrated at the sides. The collars and cuffs are very gay with their soft green satin overlaid with black and white striped chiffon. The lining repeats this idea in the pattern of its black and white Georgette crêpe.

One of the smartest tam-o'-shanters of the season is worn with this coat, for there seems always to be a particular tam-o'-shanter for each particular season. This model has a bandeau of a coarse straw in a basket weave. The velvet crown is a stiff one, with a seam along the outer edge; posed just underneath this crown, at the left side, is a gay rose, which serves as a note of color and tips the crown.

OF SATIN—TWO-TONED, OF COURSE

A most charming exponent of the soft silk wrap so excellent for evening wear during the summer is the cape-like model shown second from the upper right; it is made of a two-toned satin in all of the soft shades.

As though not charming enough in themselves transparent frocks must needs have underslips. This one is of pale pink silk and pale pink net; $13.75

The seam along the shoulder is outlined with a ruching of the taffeta; an armhole is cut at the end of this seam and then outlined again by this box-plaited ruche. The great fulness of the back is one of the most attractive features. A crochet ornament that matches the prevailing tone of the taffeta fastens the coat at the throat.

FROCKS, AND SLIPS FOR WEAR WITH THEM

There has been for some time an increasing demand among smart women for the sort of black evening frock that is illustrated second from the upper left on page 70. There is something very chic in an all-black evening frock as gauzy and transparent as this one, but for those to whom deep black is a little trying there is the smart compromise of the black over white frock, in which the black is usually mounted over a white foundation which is seen but faintly under the many many folds of tulle or lace which compose the extremely full skirts of the modish evening gown. The all-black dress in question here shows some Spanish influence. The skirt with its three ruffles, two of the tulle and a very deep one of delicate black lace, is distended at a point slightly below the hips, and although the materials of the skirt are very soft it gives somewhat the effect of the full and stiff Spanish skirt. The waist is composed of black tulle, with a touch of silver at the top of a very deep silk girdle of pastel violet and mauve; a pink rose holds the knot of black velvet ribbon which encircles the bodice. Black velvet ribbon also appears on the skirt.

The evening frock illustrated at the lower left on page 70 comes in a very delicate flesh color. The only bit of contrasting color appears in pipings of very narrow pale blue velvet which head the three ruffles at the bottom of the skirt, and in a soft rose used with two tones of blue in the narrow little velvet girdle. The material of the dress is a flesh colored net, over which is hung a flounce of delicate flesh colored lace. The quaint bodice with its tiny full peplum is also made of the lace. The slightly longer and pointed peplum beneath the one which is so much a part of the waist is of flesh colored chiffon.

If one is to wear the very full frock of the season in any of the transparent materials which are generally used for frocks of this sort, great care must be taken with the petticoat and underbodice. One of the most successful ways of handling this problem is a slip such as that shown at the lower right on page 70. This is especially designed to wear with transparent frocks. It is made of flesh colored net over flesh colored silk, and the skirt is held out by a flexible hoop which may be easily removed if one wishes. The skirt grows gradually wider from top to bottom, as it is composed of a series of sections held together alternately by a cording and a ruching of pink satin ribbon. The underbodice is made in one with the skirt and is composed of the same materials.

An afternoon gown of novel design is shown at the lower left on this page. It is made of dark blue taffeta combined with Georgette crêpe. The plaiting of the lower part of the bodice seems to continue into the apron front of the skirt and into the deeper side and back sections. This portion of the bodice and the skirt is composed of the Georgette crêpe, while the upper section of the bodice and the lower portion of the skirt are of the taffeta, embroidered with steel beads on the bodice where the crêpe and taffeta join. The end of the sash also is beaded. The deep collar is of white faille silk. The sleeves are of the taffeta in shoulder cap and cuff, and of Georgette crêpe in the puff.

HATS AND HOSE FOR SUMMER

The broad-brimmed hat worn with it is of a slightly mushroom shape in soft grass straw. Ribbon in a contrasting shade is caught down at intervals on the edge of the brim and is also used around the base of the crown, where it is decorated with French roses.

Very lovely indeed is the fine Georgette crêpe waist illustrated at the upper right on this page; the crêpe is combined with a beautiful quality of filet lace. The deep handkerchief points of the front are picot edged, and the corners are of the filet lace hand-embroidered on to the Georgette crêpe. Fine white crochet buttons are used for a fastening.

A smart white waist of the practical type so necessary to every wardrobe is shown at the upper left. It is made of a fine quality of men's wear silk and linen crêpe with bound buttonholes and particularly becoming collar and revers.

Three new stockings appear in the middle at the bottom of this page. At the right of the group a silk stocking shows a net clock composed of a straight embroidered line interspersed with dots and topped by a diamond-shaped medallion. It comes in black with white clock, white with black clock, and in smart color combinations. The middle stocking is gay with vertical stripes of contrasting colors. It is silk and may also be had in black with white stripes and in color combinations. At the left of the group is a silk stocking embroidered in three stripes of a diamond pattern; it also comes in black and white or in color combinations.

THE SERVANTS' UNIFORMS

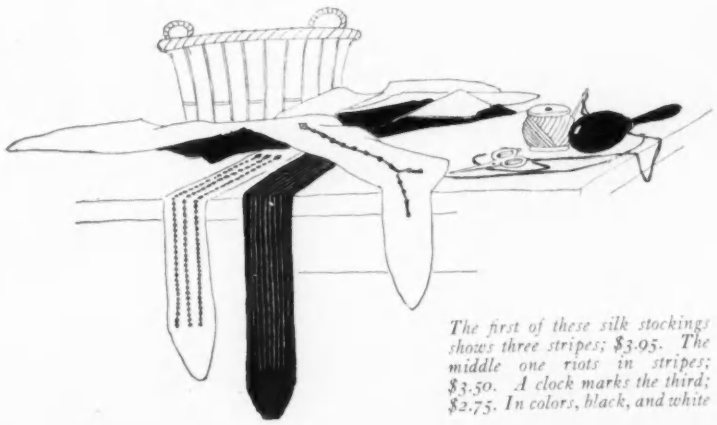
A boon to the woman who insists upon correctness in every detail of the home is an establishment for the outfitting of nurses and maids. Costumes for indoor and outdoor wear may be had here, as well as outfits for breakfast, luncheon, and dinner service of both formal and informal character. This establishment is presided over by a woman who is extremely clever in designing special servants' apparel for weddings, for children's or debutante's parties, and for similar occasions. Uniforms to harmonize with the furnishings of the home are given particular attention.

At the lower right is a parlor maid in a sketched dress of black silk poplin, apron of embroidery and lace with collar and cuffs to match, and a plaited net cap with satin bow and streamers. The dress is very trim and carefully made and will give excellent service. It may be had in Irish poplin for $5 and in black sateen for $3. The little apron is exceedingly fine and dainty in quality. The organdy of which it is made is not plain but has a tiny self stripe. Less expensive aprons, though all are of exceptional fineness, may be had at prices ranging as low as 35 cents. Dainty collars and cuffs may also be had at reasonable prices.

Of men's wear crêpe is this smart and practical white blouse; one such must go into every complete wardrobe. The buttonholes are bound; $5.75

Georgette crêpe and filet lace leave no laurels to any other materials that fashion blouses. Crochet buttons are used for fastening; $15

A dress of dark blue taffeta and Georgette crêpe boasts a novel design in plaited apron, lengthened peplum, and sleeve full between shoulder cap and cuff; $37.50. Hat of soft grass straw; $13.50



The first of these silk stockings shows three stripes; $3.95. The middle one riots in stripes; $3.50. A clock marks the third; $2.75. In colors, black, and white

A parlor maid's dress of black silk poplin or of black mohair is $12; the dainty organdy apron is $3.50; the collars and cuffs to match it are $1.50. The neat little plaited net cap is $3.75

THE YOUNGER GENERATION

This hat (left) would keep even the most daring of freckles from trespassing on one's small nose. It is of leghorn, trimmed with blue ribbons, white chiffon, and plaited blue ribbon. The flowers are of wax in pastel shades. Two middle hats from International Hat Company

(Right) It is of blue milan, but so thickly is it covered by alternate ruffles of dark and light blue picot-edged ribbon that the straw is scarcely visible. Gold threads head the ribbons, the gay posy has gilded leaves, and blue ribbons tie beneath one's pointed chin, securely and demurely

There are frocks that have the power of varying the monotony of that necessary evil, school, and this is one of them. It is of blue serge, faced and piped with rose silk and cuffed and collared with batiste. Its coat stops just in time to let all the world see the batiste vest and the dangling sash, which, like those dabs of pockets, is embroidered with rose silk and, unlike them, is fringed with rose silk

One has indeed attained years of discretion when one may wear a tailored suit and feel perfectly at ease. It is of Maillard brown serge, plaited, belted, and buttoned with all due respect to spring fashions. Collar and cuffs are of white linen. As for the hat, to see it is to be unable to play without it. It is of buff milan, with brown grosgrain ribbons, some of them sedate and some fly-away

For slim sixteen is a frock of navy blue gabardine, with a tight little jacket slipped on over a white linen blouse, and a vest of coral silk which has black silk buttons and black braid; the tie is of black satin, and the sash (this is the age at which one swathes oneself in sashes) is of coral silk. This, frock at upper left, and hat and frock at upper right from La Jeunesse

When the time between oneself and one's début can be reckoned in months, one is ready for a frock of white voile, pin-tucked and ruffled. A pink taffeta sash girdles it, and pink bows hold down tiny frills. The leghorn hat is faced with pink taffeta

This frock of printed blue and yellow grenadine finishes its half-length sleeves with dark blue grosgrain and white frills, like those at the neck. Tiny blue bows travel down the front, a blue band finishes the hem, and more blue bands start the skirt

SMART FASHIONS *for* LIMITED INCOMES

The Possessor of a Limited Income Need Not Be the Possessor of a Limited Wardrobe, either in Smartness or Variety

This little maroon milan affair comes from a shop the aim of which is to suit its hats to each patron's particular personality and not to make utterly lawless demands on the purse

Fashion says "the frock must be quaint"; the limited income sighs, "the frock must be practical." This gown at the left obeys every letter of both commands, and throws in becomingness for good measure

A leghorn hat trimmed itself with flat purple pansies. It was a charming idea and an idea for the leghorns of yester-year which would disguise themselves as the leghorns of this year

That a suit of this sort has countless uses and that in it one is well dressed for almost all daytime events is what every woman knows. The hat, too, is of the indispensable variety

THE difficulty in generalizing in regard to smart fashions for limited incomes is, of course, that the readers' ideas of limited incomes differ so widely. There are those who consider $5,000 a year for dress a limited amount; there are those who must dress on $500 a year, or less. These conditions are extremely hard to meet, since the helpfulness of the department lies not only in suggesting what to buy, but where to buy it and what to pay for it. Vogue, therefore, will consider the question of smart fashions from two viewpoints: that of the woman who spends approximately $2,000 a year on dress, and that of the woman who dresses on about $700 a year.

Vogue has submitted the designs on these pages to dressmakers, tailors, and milliners, whose names and addresses will be supplied on request, and who will, in each instance, make up the models to individual measure for special prices. Though the establishments are almost all in New York, they will make the articles according to measurements sent by mail. The best workmanship obtainable for the price asked is assured. The suggested materials represent some of the newest and smartest and have received the sanction of famous dressmakers in Paris and in New York.

At this time of year, one's thoughts turn naturally to the costume for the country. An extremely modern version of the ever popular Norfolk suit, a style essentially for country wear, is sketched at the lower right on this page. It would be smart developed either in white tipperary cloth or in rough serge, with oyster white pongee, stamped with blue, making the collar and revers. The original design of the pockets is particularly noteworthy. It is well to remark that any attempt at elaboration, as, for instance, trimming the

It's a smart idea, and a mercifully economical one, this of making collar and revers of a certain material, and covering the brim of one's hat with what remains of that material

cuffs with pongee, would immediately cheapen this suit and give it the appearance of a ready-made costume. The relation of the hat to some feature of the suit or gown is always a happy one, and can be depended upon to produce that well thought out appearance so much to be desired. The matching sports hat might have its brim and the sides of its crown covered with pongee, and the top of its crown covered with the serge or with tipperary cloth. Another excellent material for this suit would be skating cloth, which is light but warm, in Roman gold. If, in this latter case, one did not care for the blue and white pongee, stamped black and white material on the same order would be equally smart.

A well-known tailor will make this suit, supplying the materials, for $65, and a less known one for $35; a Fifth Avenue shop will make the hat for $20, and an up-town shop will make it for $10.

FOR AFTERNOON WEAR

A dignified suit for afternoon wear is sketched at the lower left on page 73. It would be particularly smart made in polka dotted polonaise, in the latest shade of chocolate brown, known as Maillard. The appliqué bands and edging should be of the same material, and the collar of organdy in a lighter shade, stitched with black and white and finished with a fluttering bow of Maillard picot-edged taffeta ribbon. A well-known dressmaker, whose establishment is located in the center of the shopping district, will charge $35 to make this suit, if one supplies the material. The wholesale price of the polonaise is $3.50 a yard. A capable dressmaker, whose small establishment is rather far uptown, will charge $20 for making the suit.

The hat sketched with it is of brown tulle, trimmed with a pink rose and tiny pastel blue ribbons. A Fifth Avenue shop will make it for $32, and a smaller shop for $15.

WITHIN VARIABLE LIMITS

A quaint yet exceedingly wearable gown is illustrated in the middle of page 73. It would be most effective if developed in black and biscuit color. The bodice may be of biscuit colored velardine (a material of the gabardine variety), edged with black taffeta; the underbodice, skirt, underskirt, and puffs of the sleeves all of the black taffeta, with a bit of the biscuit colored velardine on the pocket of the skirt. The buttons are covered with black taffeta, and a black taffeta bow falls from an embroidered white batiste collar. The frock would also be charming were the bodice made of blue taffeta edged with black ciré ribbon, the underbodice and underskirt of blue chiffon, and the overskirt of blue taffeta edged with black ribbon. In either combination and with all materials

(*Continued on page 120*)

No, it is not a bathing-suit; it is a tennis costume of blouse and knickers, combined so that the waist can not pull "out." The skirt, which the unconventional young person in the sketch carries over her arm, is to be worn over the bloomers

Its very smartness would be reason enough for this suit's being; but its obvious practicality, for it may be made of material costing just what one chooses, gives it a longer lease of life

Photograph by Ira L. Hill

The tailored suit is essential, and the smart tailored suit is even more than essential. It is, practically, a wardrobe in itself. The suède collar and cuffs of this model perform the magic feat of changing it from just a tailored suit to an unusual tailored suit

Spring, of course, insists on light frocks, and light frocks demand a wrap to be worn over them. If one's wrap is open at the sides, it does away with the heaviness often attaching to long coats

SHOPS WHICH REFLECT *the* SIZE *of a* PURSE

Behind this sign of quaint design and soft-toned colors, which was taken bodily from an old house in New England, is a shop which offers intelligent cooperation to the woman with ideas for her frocks

Spanish in both color and design is a frock of a silky fabric from Martine. The black background is gay with red and blue flowers and mustard colored stripes. Black satin makes collar and cuffs, and black silk fringe edges the tight little bolero

Chiffon is especially desirable for the woman of limited means as it is durable yet looks not at all so. It is here combined with matching dark green taffeta in a frock with cuffs and chemisette of white satin

Its silky Poiret fabric, black, red, and orange on an oyster white background, would alone have sufficed to key this dainty negligée up to the standard of any income. Not satisfied with this, however, it added bands of gold lace and flame chiffon drapery

THE term "limited" as applied to income is open to a wide interpretation. To those women whose income is not too limited to prevent their competing on general lines with the best dressed of their sisters, the knowledge of shops where they may buy for thirty dollars the same type of hat upon which these latter are wont to expend some sixty dollars or more, should be of appreciable value. A visit to the establishment of Peggy Hoyt should do much toward adequate preparedness along these lines. Here, among other hats, may be found the two which are shown on this page. That at the top of the page is of black liséré straw and black satin. The trimming consists of black goura and bands of black ciré ribbon. The hat on the figure at the bottom of the page is of pink taffeta, edged on the brim with flesh colored chiffon and trimmed with pink taffeta flowers. The parasol, which is part of the same costume, is also of pink taffeta with innumerable tiny ruchings of the same material, fringed on the edge, going the rounds.

In a charming setting which reminds one of medieval Prague, two clever women have established The Wardrobe Shop. At this shop, against an old-world background, materials of brilliant coloring and unique design are placed in picturesque abandon. A prospective client, gifted with imagination or with a definite idea on the subject of modes, can hardly fail to draw inspiration from this riotous vision of color; and, eventually, with the aid of a sympathetic collaborator, she may evolve wonders in self-expression. On the other hand, those who have neither imagination nor definite ideas (and let us confess it, these are legion) will find themselves in the capable hands of women who will help them to achieve this same desirable end without the hurry or trouble so often connected with a visit to the dressmaker.

There are women whose personality finds expression in frocks of brilliant colors, as in the French crêpe at the left; others choose dull-toned fabrics, as this at the right

A universal use of brillant colors is not counseled; on the contrary, their total unsuitability to certain types is emphasized. For these types there are other more mellow tone combinations and original materials, such as those photographed at the lower left of the page, one a taupe French crêpe with worsted embroidery of the same color, and the other a French crêpe which shows a yellow and red design against a background of steel gray with a broad stripe of brick red edged with a fine black stripe. Perhaps one of the chief reasons for the success of the Wardrobe Shop is the fact that it is managed by a woman who is a shopper of discrimination and who will shop innumerable hours to find the exact material desired. Another reason is that the shop expresses the point of view of common sense and enters a plea for comfort. From this shop comes a "Pinafore" dress, a quaint house gown of pink and white checked washable silk which is very charming. At the Wardrobe Shop were designed the negligée at the upper right, and the Spanish gown at the upper left. The afternoon frock at the top of the page is from Jane Blaney.

Of the very heart of summer is a pink taffeta hat with "fascination edge" of flesh colored chiffon. A charming accessory to the fact is an equally pink taffeta parasol with taffeta ruchings

The shops at which these gowns and hats may be bought will supply these models at special prices for Vogue readers, and Vogue will be glad to give these prices on request.

NOTHING *a* YEAR SUPPORTS *the* COSTUME BLOUSE

THE woman with nothing a year finds the "costume blouse" a practical necessity for wear with the separate skirt on occasions demanding a more elaborate type of waist than the tailored blouse. The effect of such a costume is that of a one-piece frock. Of this type are the three blouses on this page. The blouse at the extreme right is of gray faille. The ribbons, which are of ruby colored duvetyn, cross in a military fashion. The buttons are of gray bone. The waist at the left of the page has cuffs and belt of dark blue charmeuse. The middle section of the sleeves and the lower portion of the bodice is of white French crêpe stamped with a dark blue pattern. A smart summery alternative for this combination would be to make the top section, cuffs, and belt of white charmeuse (always the most desirable kind of material for this type of tight-fitting blouse) and the remaining portion of white Georgette crêpe of plaid weave.

The blouse in the middle of the page is of black charmeuse and has a waistcoat of lemon colored taffeta bound with a thin edge of Chinese red taffeta. The edges of the two small pocket slits, the buttons, and the grosgrain ribbon around the neck and sleeves are also Chinese red.

These three costume blouses will be made by a dependable dress-maker for $28, inclusive of the materials, or if one wishes to supply her own materials each will be made by the same dress-maker for $10.

"Variety in unity," is attained in the costume when the blouse combines two materials which carry the color of the suit, as in this blouse of blue charmeuse and white crêpe patterned in blue

When something more elaborate than the usual is desired, it may be smartly attained by a vest of unusual color and yet more unexpected pipings. They keep the unity of the costume

A blouse of gray faille might seem very drab—but this can hardly be if it has ruby ribbons crossing in the front and on the wrists in military effect. The buttons of gray bone have a high duty

UNDERLINGS THAT ATTEND *upon the* LIMITED PURSE

Over flesh colored china silk are draped folds of mauve and mulberry chiffon which meet in the train. The girdle is mauve satin negligée; from Miss Marjorie Worth and Miss Ruth Roberts

A sports corset of silk tricot which may also be had in a novelty open mesh, has a wide elastic band supported by two bones down the front and back. An edging of embroidered muslin finishes the upper edge; from Grossman

It is one of the fancies of fashion to wear sometimes a blouse of simplest make designed only to veil such an underbodice as this of orchid chiffon velvet with top of rare old embroidered écru batiste finished with a net ruffle

A garter (above) that would do honor to a most exotic taste is trimmed in fine white lace, blue ribbon, and tiny pink and blue flowers. Garter, underbodice, and lingerie set at the right; from Bonwit Teller

A set consisting of chemise and drawers is of flesh colored accordion plaited chiffon, picot-edged. Two of the four points are formed by the chemise, and the remaining two points by the drawers

UNRESTRICTED AID *to* RESTRICTED PURSES

A malines cape-blouse is all the way round a new idea for the blouse to be worn to informal afternoon affairs

Few articles of the wardrobe are more essential or more serviceable to the smart woman than the formal afternoon gown. This one is developed in one tone throughout,—silk, ruchings, stitchings, and even buttons

Close-fitting furs or a coat with a high collar are worn with the blouse that chose in lieu of any collar a deep net shoulder flounce

An old-world charm pervades the evening frock made on a Watteau design. Here strands of flowers crisscross on the skirt and again above the lace set into square low-cut corsage

WHILE some women maintain a consistently tailored effect in all blouses worn with a tailored suit, and by the strictest standards of dress these represent the orthodox point of view, others prefer less Spartan methods and incline toward waists of a softer, more becoming type. When these are made in a shade to match the suit, they give a desirable one-piece effect. They are also very becoming for home wear, and though they represent fashion heresy, they receive much favor.

The two blouses shown at the upper left and upper right on this page are of the type for small luncheon parties and similar informal functions, though these particular blouses are somewhat impractical for wear with a tailored coat on account of the capes and the shape of the collars.

The cape-blouse from Homer, shown at the upper left on the page, offers a suggestion entirely new in blouses, for the cape portion is of brown malines and the underbodice or lining blouse is of white lace. This blouse will be supplied at a moderate price by the shop which designs it.

The type of collar, or lack of high collar, that appears on the blouse at the upper right is never smart with a tailored coat unless the suit has a very high collar; but on the other hand, a suit may admit such a blouse if furs that fasten up high around the neck are always worn with it. This blouse is of shot blue and gold taffeta edged with a trimming band in oriental colorings, brown, gold, blue, and green, and the cape hanging from the back of the shoulders is of dull gold net. If the

(*Continued on page 126*)

Like seasoning to the sauce a bit of blue appears in the midst of the pinkness of this frock in shoulder ribbons, embroidery, and bows tied under the bouffant panniers

VOGUE PATTERN SERVICE

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern.

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Montreal, Canada: *The Children's Shop, 15 McGill College Avenue*
London, E. C., England: *Rolls House, Breams Building*

No. 143402. Found—the tennis blouse that will not pull out under the arms; it is cut in two pieces and has commodious pockets

No. 143403. The French original of this waist was in tub satin with the front vest and unusually becoming collar of chiffon

No. 143307. A French design shows us a new way, and a simple one, to make a blouse of satin with inserts of Georgette crêpe

No. 143393. A blouse with a most becoming collar and vest is yet cut with a minimum of seams; ribbon lacing is a French touch

No. 143399. This separate blouse produces an unusual effect with an unusually small amount of labor

No. 143398. This blouse is designed with features as new as they are becoming; the yoke and the tabs make it a waist for two materials

No. 143396. The peplum blouse such as this (right) is the type to make a blouse and skirt seem to be a costume, if the blouse is made of chiffon and the skirt material

No. 143394. This pattern is of a separate silk coat; its band trimming indicates a method by which it may complete a three-piece frock

No. 143409. A charming three-piece costume may be made with this overblouse; both overblouse and underblouse in one pattern

No. 143408. A separate coatee of taffeta to be worn over thin blouses is this; overblouse and underblouse in this one pattern

No. 142880. The front of this blouse is cut in one with the collar which may be buttoned high or rolled across the shoulder yoke

No. 142768. Sleeves, front yoke, and back yoke are cut in one piece in this blouse which closes at the center front with link buttons

FOR EVERY SPRING SUIT, BE IT ELABORATE OR STRICTLY TAILORED, THERE IS DESIGNED A BLOUSE

THE OVERBLOUSE TAKES A SHIFTING POSITION IN THE WARDROBE AND MULTIPLIES ITS SERVICES

No. 143235. An overblouse fastens at the left shoulder and may be worn on many an underblouse; underblouse pattern comes with overblouse

No. 143390. The chief point of interest, and it's a well-rounded point, is a double drooping cape collar, the lower half of which runs under the belt

No. 143370. The rolled cape collar, vestee, armhole band, and fitted flaring cuffs may be made of heavy linen, and the rest of the blouse of thin linen

No. 143325. The unusual design of this blouse is one which lends itself well to the combination of two materials contrasting in color or in texture

No. 143339. This blouse is designed with inset vest and cut-out fronts to give the effect of a bolero, which may be edged with contrasting color

Coat No. 143136; skirt No. 143137. The smartly cut Norfolk coat of this suit has an inverted box plait at the back. Large pockets are hung to the belt which marks the low waist-line

Coat No. 142748; skirt No. 142749. A sport suit has a box-plaited skirt and a square coat similarly plaited, which has yoke and sleeves cut in one; skirt and coat are belted after the same fashion

Coat No. 143310; skirt No. 143311. The two-piece circular skirt is hung from a yoke, and the single-breasted coat is cut with separate underarm sections and a separate flaring peplum

Coat No. 143368; skirt No. 143369. In this suit the required flare is obtained in an unusual way, by the insertion in both skirt and coat of tucked pointed sections which form godets

DUE CONSIDERATION TO THE SPRING NEEDS FOR SUITS AND SEPARATE SKIRTS

No. 143378 *No. 143253* *No. 142908* *No. 143380*

No. 142798 *No. 143252* *No. 142771*

The separate skirt should invariably be simple in line and tailored in effect, but much variety in the design of such skirts may be attained by clever manipulation of such details as the pocket, girdle, and hip-yoke

Coat No. 143373; skirt No. 143374. Gracefully flared two-pointed peplum, soft girdle, slightly fulled fronts, and ripple skirt suit this model to silk

Coat No. 143291; skirt No. 143292. This short semifitted jacket has a plain straight back; the skirt also is flat in front and back and fulled to a yoke

SUITS, SKIRTS, AND ONE LONE FROCK OBEY THE LAST LETTER OF FASHION'S LAW

Coat No. 143357; skirt No. 143358. The sleeves are cut in one piece with the fronts of the coat. The circular-cut skirt starts on a one-piece yoke

Waist No. 142776; skirt No. 142777. This smart frock is but another proof of the well-established theory that long lines are inevitably becoming

Coat No. 142864; skirt No. 142865. The skirt yoke was so impressed by the jacket that it became a mere repetition of the same idea

Coat No. 143319; skirt No. 143320. The smartly flaring coat of this smartly flaring suit is fastened at the waistline with a single button

Coat No. 143012; skirt No. 143013. This severely tailored model of the Eton jacket suit may be effectively carried out in taffeta or faille

Coat No. 142852; skirt No. 142853. The belt rises high at the sides, giving length of line above the side-plaited peplum and skirt

Coat No. 143330; skirt No. 143331

On finding that the coat fulness was effectively confined at the sides by means of cords drawn through bound eyelets, the skirt adopted the same novel method with its plaits

No. 142756

No. 143257

No. 143154

No. 143140

No. 143254

No. 143255

No. 142755

Upper left, a simple two-piece skirt for wash materials; left, a skirt with front panel and side yoke; next left, a skirt with inserted hip sections; middle, the uneven hem may be faced with contrasting material; next, a six-gored flaring skirt; right, a severe two-piece skirt; upper right, a skirt in which the sides of the circular back gore are draped

Coat No. 143302; skirt No. 143303

By way of making the coat more flaring than ever, its belt is drawn through a casing at the sides. The skirt is thoroughly box plaited and the hem is three and a half yards wide

Waist No. 142791; skirt No. 142792. To give the effect of a suit, the bodice of this frock masquerades as a jacket

Waist No. 143371; skirt No. 143372. The secret of a graceful girdle is just an extra piece of the material shirred

Waist No. 143247; skirt No. 143248. Sizes 34 to 36 inches bust measure and 16 and 18 years. An afternoon frock

Waist No. 143239; skirt No. 143240. Belt, suspenders, and what calls itself a peplum are all cut in one piece

Waist No. 142674; skirt No. 142675. A bolero of taffeta slips over a striped voile frock with straight shirred skirt

Waist No. 143316; skirt No. 143317. A one-piece waist and two-piece circular skirt construct a smart frock

THE FROCKS THAT BLOOM IN THE SPRING, FROM THE HARDY TAILORED TO THE HOTHOUSE FLUFFY

Waist No. 142931; skirt No. 142932 (above). The pattern for the underblouse, which will be particularly effective if developed in a soft sheer material, is included in that of the overblouse

Frock No. 143376. Though it bears a strong family resemblance to a coat, this is really a one-piece caped frock; pattern, $1

Waist No. 143213; skirt No. 143214. This frock at the right is a most effective meeting-place for two different materials

Waist No. 143225; skirt No. 143226 (above). The one-piece skirt achieves the rare feat of being graceful and bouffant at the same time. The bodice, for all its smartness, is very simple of cut

Waist No. 143270; skirt No. 143271 (right). Though this frock has a blouse cut with kimono sleeves, bands of trimming give the effect of large armholes. The one-piece skirt is draped at the sides

Waist No. 143304; skirt No. 143305 (left). The overblouse of this frock has its sleeves simply cut in one piece and set into normal armholes, and the two-piece underblouse is made over a lining

Waist No. 143391; skirt No. 143392. Two foulards could be thus combined

Waist No. 143384; skirt No. 143385. The puffed skirt and basque are quaint

Dress No. 143241. Fulness on the skirt is held by embroidery shields; pattern, $1

Dress No. 143242. Box plaits are laid in this skirt of four gores; pattern, price $1

Waist No. 143337; skirt No. 143338. A peasant blouse is edged with wide frills

Waist No. 143070; skirt No. 143071. Vestees, draped bodice, yoked skirt—all smart

FOR AFTERNOON CALLS AND TEAS, THE AFTERNOON FROCK

AND FOR AFTERNOON FROCKS COMES THE SEMIFORMAL COAT

Waist No. 143400; skirt No. 143401. Bright strips of embroidery appear in unexpected places on this gown; the skirt yoke ends in a sash

No. 143348. This wrap is made for cool summer evenings; it is scalloped around the cape and the circular peplum; pattern, $1

Waist No. 143380; skirt No. 143381. Silver lace is a smart finish to blue taffeta

Waist No. 143386; skirt No. 143387. Features to take note of are the wide hem of plain and embroidered organdy, and the reed

No. 143405. A cape that is snug and trim enough to do duty for a coat may be made of soft warm wool or even of taffeta; pattern, $1

No. 143209 (right). A three-quarters-length coat for street wear over spring frocks has a half-belt and a convertible collar; pattern price, $1

Waist No. 142856; skirt No. 142857. Sizes 14, 16, and 18 years. In this three-piece frock with the big patch pockets, overblouse and underblouse come in one pattern

Waist No. 143283; skirt No. 143284. Sizes 16 and 18 years, and 34 and 36 inches bust measure. What is more youthful than a dance frock of taffeta, lace, and ribbon?

Coat No. 143096; skirt No. 143097. Sizes 16 and 18 years, and 34 and 36 inches bust measure. Godets insert flare; the coat is girdled at the normal waist-line by ties

Waist No. 143275; skirt No. 143276. Sizes 16 and 18 years, and 34 and 36 inches bust measure. The skirt may be of bronze tulle and the bodice of gold gros de Londres

Waist No. 143286; skirt No. 143287. A three-piece suit admits the smart use of two materials, linen and organdy, perhaps. Overblouse and underblouse are in one pattern

A MAXIMUM OF SMARTNESS WON WITH A MINIMUM OF WORK

COSTUMES FOR EVERY HOUR OF A VERY YOUNG WOMAN'S DAYS

Coat No. 143362, skirt No. 143363. Sizes 16 and 18 years. The plaited peplum of this Russian blouse suit distinguishes it as unusual

Frock No. 143243 (above). Sizes 16 and 18 years, and 34 and 36 inches bust measure. If the frock is made of delft blue linen, white organdy collar and cuffs and embroidery are charming

Frock No. 143251 (above). Sizes 16 and 18 years, and 34 and 36 inches bust measure. A modish frock with a shoulder-cape is designed for the one-piece frock of linen, rajah, or serge

Waist No. 143406; skirt No. 143407. Sizes 11, 13, and 15 years. A suit cut after this fashion is smart in rajah, taffeta, or linen and may be made with striped collar, cuffs, and semi-belt

Waist No. 143264; skirt No. 143265. Sizes 16 and 18 years, and 34 and 36 inches bust measure. An excellent pattern for natural colored pongee smocked in delft blue to match the organdy collar

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$75 to $350

T E C L A

THREE NINETY EIGHT · FIFTH AVENUE · NEW YORK

No. 143266. Sizes 6 to 10 years. From cape collar to flaring hem this small top-coat typifies the mode

No. 143067. Sizes 6 to 12 years. If a little girl should need length-giving lines, they are provided in this frock

No. 143269. Sizes 10 and 12 years. The coat of a diminutive serge suit may be made full length for a top-coat

No. 143077. Sizes 8 to 12 years. A suit for school is made with separate vest and a circular cut skirt

No. 143300. Sizes 6 to 10 years. This frock is cut in two pieces and is belted by a Russian sash

No. 142182. Sizes 2 to 6 years. In a one-piece frock the fulness is concentrated by smocking at the front

PATTERN FOR PATTERN, PLAY DAYS AND SCHOOL DAYS RECEIVE EQUAL SHARE OF ATTENTION

THE YOUNGEST SET PAYS RESPECT HERE AND THERE TO THE CURRENT MODE FOR GROWN-UPS

No. 143076. Sizes 2 to 8 years. Cut in one piece is the frock with the collar that crosses in the front to make a belt in the back

No. 143379 Sizes 2 to 6 years. A linen play smock has collar and cuffs of organdy in a contrasting color

No. 143011 Sizes 2 to 8 years. Rompers for strenuous play have the blouse front and trousers in one

No. 143069. Sizes 6 to 14 years. It is little labor to make a simple muslin smock cut in two pieces with simple raglan sleeves

No. 143108. Sizes 8 to 12 years. A frock is quite grown up with its two-piece circular skirt and lace collar and vest inset

No. 143273 (right). Sizes 1 and 2 years. Rompers cut in one piece of material are trimmed with rows of bright cross-stitching

No. 143073 (left). Sizes 2 to 6 years. A play smock of linen has set-in sleeves and separate rolling collar

No. 143075. Sizes 2 to 6 years. An English carter's smock is an exact miniature of the original. Bloomers are also included

No. 143336. Sizes 6 and 8 years. The circular skirt is full as fashion demands and is topped with over- and underblouse

the soup of the epicure

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It would be something less than truth to dismiss the kitchens where these soups are made simply by calling them "model." In every detail, to be sure, they are modern, scrupulously sanitary, scientific. But visitors who come here detect more than this. One called it "Enthusiasm"; another, "Conscience." And a third said: "In the Franco-American vocabulary there is no such word as 'Inferior'!"

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Photograph by Alice Boughton

Henry James, the distinguished author and critic, died at the age of 73, on February 28, 1916. Among his last works was an introductory essay to a volume of "Letters from America" by Rupert Brooke, the young poet-soldier who died at the Dardenelles

WHAT THEY READ

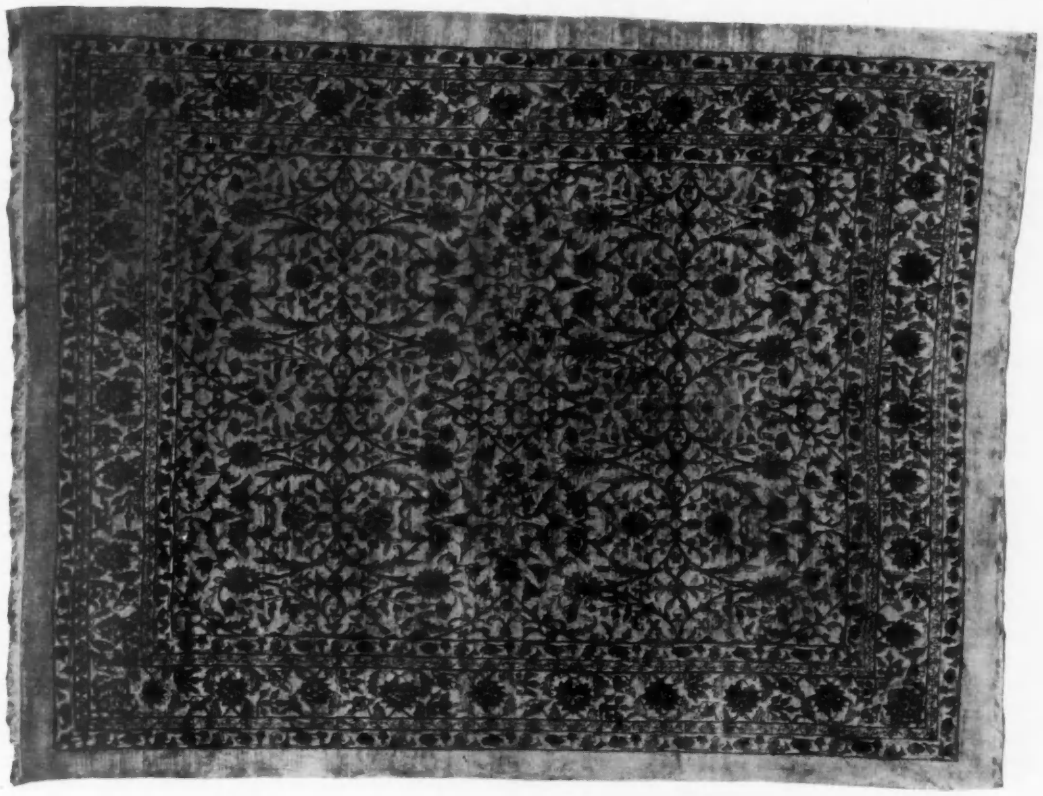
THE world has been robbed of what it could ill spare in the death of Henry James, on February 28, 1916. His work had shown no diminution of subtlety, force, or freshness; and, indeed, his very latest published essay, that which introduces the posthumous prose of a young British poet, illustrates to perfection his later and difficult style at its best. At the age of 73 he seemed as well fitted to go on with his work, critical or creative, as at any time within the last quarter-century of his productive activity. All the outward facts of Henry James's life could be put into a hundred words. His sole adventures were intellectual and emotional. He and his younger brother William, the distinguished pragmatist, exquisite stylist, and one of the best-beloved of men, were sons of Henry James, a brilliant Unitarian and later Swedenborgian theologian and author, and grandsons of a wealthy merchant of Albany, New York.

Henry, born in New York City in 1843, was educated privately at home and in Europe until he entered the Harvard Law School in 1862. He neglected law for letters, and, by 1866, was contributing to the magazines. Within the next fifty years he published almost an equal number of volumes. His only popular novel, "Daisy Miller," published in 1879, gave him a general fame which he took no trouble to cultivate. He wrote to please himself, and because of this lost those of his earlier readers who could not adjust themselves to the increasing subtlety of his style. He retained, however, a relatively small but faithful company of those who deeply enjoyed the work of an exacting master, and many people who posed as intellectual felt that the reading of Henry James gave them the final authentic mark as such. Although Henry James was familiar with Paris and wrote French with the assurance and charm of a native, he was, above all, a lover of the English-speaking peoples, and after a residence of more than half of his life in Great Britain, he renounced his American citizenship last year in order to become a British subject.

For the past twenty years or more it has been the fashion to ridicule the later style of Henry James, and his book on impressions of this country in 1905 exhibited the perversities of that style in a fashion that seemed to justify the scornful. For the most part, however, even the later books of Mr. James demand of the reader merely a wide English vocabulary, a proper acquaintance with grammatical forms and relations, a clear mind, and ample patience. He commended himself especially to highly intellectual men and women. His contemporaries in the field of letters, from Stevenson to the men of to-day, have loyally and cheerfully acknowledged his mastery of English, although Stevenson stated a wish that James would expend his exquisite broideries upon more important subjects. This criticism by Stevenson will appeal to many people who do not fully apply to literature the old maxim of the Académie des Beaux-Arts, "Paint anything." Amazing as are Mr. James's performances, the world will probably settle down to the judgment, not only that his later style at times demanded too much of the reader, but that he unconsciously gave the measure of his narrower dimensions by some of the subjects upon which he expended so great a wealth of thought, skill, and invention.

LETTERS FROM AMERICA, by RUPERT BROOKE, enjoys the rare distinction of an introductory essay by Henry James, and it is the very last volume that will be so distinguished. Happily for those who enjoy Mr. James at his best, ripest, and richest, and who fear not the highly rewarding toil demanded for full understanding of whatever is written in that later marvelous but baffling style of his, this essay, which was evidently inspired by the warmest appreciation of the young poet, runs to full essay length and is likely to take its place among his most valued critical expressions. As usual, it has many sentences which are difficult because of the author's scrupulous care to say neither more nor less than he means and to say just what he means with urbanity and charm; but for the clear-headed reader who is accustomed to Mr. James, it has no unyielding obscurities. It is the more interesting as showing us the recently naturalized Briton's delight in the amenities, the traditions, the glories of English life that led him finally to renounce his American citizenship for the lower political status of the British monarch's subject; and, indeed, for those Americans who know and love the Mother Isle at her best, this essay is Mr. James's best apology for a step that his countrymen can not but regret.

(*Continued on page 90*)



This plate illustrates a "RAHVERE" rug, a product of the Kirmanshah District of Persia, with the design wrought in soft blues, reds, greens and browns, on a rich cream ground.

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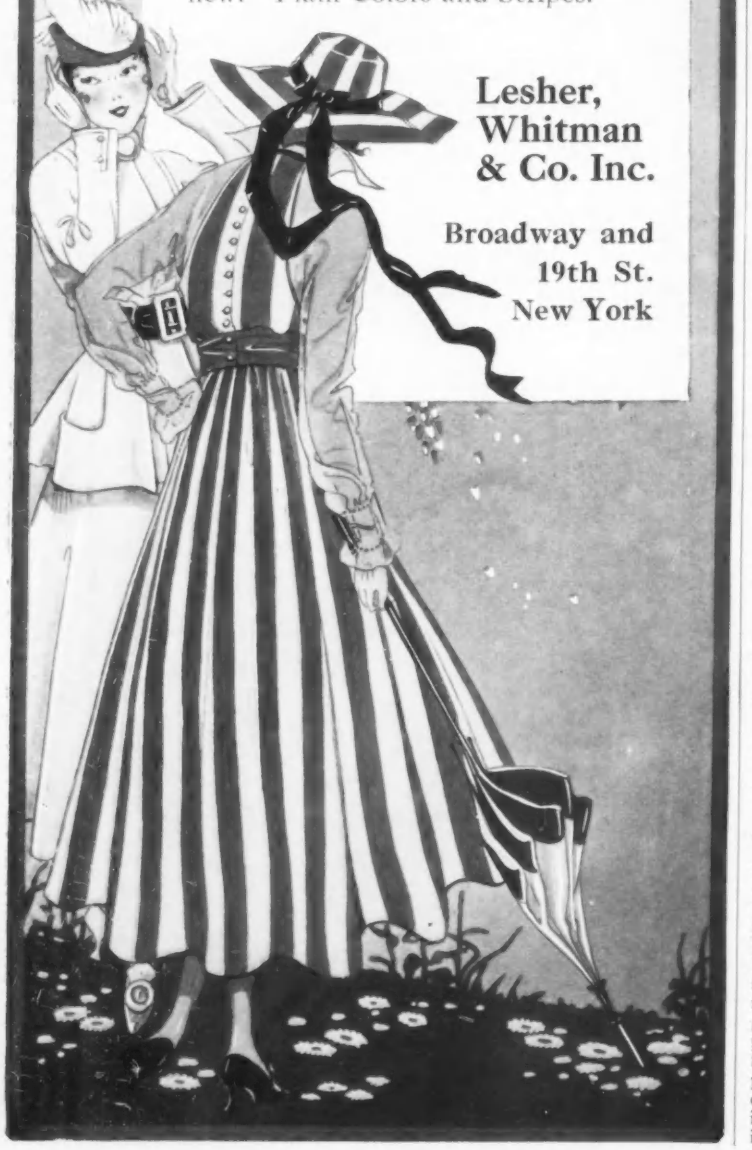

Lesher, Whitman & Co. Inc.

Broadway and 19th St. New York

WHAT THEY READ

(*Continued from page 88*)

The book itself goes far to disprove Hazlett's indictment of the poets as ineffective writers of prose. Rupert Brooke's prose is melodious without a hint of technically poetic rhythm, rich and varied in vocabulary, etherealized by imagination, and lit with humor. No matter for the young poet's fatuous belief that his visits to New York and Boston had shown him the entire United States; no matter for his natural loneliness in the presence of the Canadian wilderness, so unsympathetic, at first sight, to the town-bred even on this side of the Atlantic; in spite of these things, and of the youthful certainty of it all, his impressions of New York, Boston, Niagara, Montreal, Ottawa, Winnipeg, and the prairies and mountains of our great neighbor to the north are preciously worth having. His letters on New York, Boston, and Niagara spur him to his best; the Saguenay and the Canadian Rockies left him cold. On the whole this is a volume of highly distinguished prose. (New York: Charles Scribner's Sons; $1.25 net.)

TALES OF TO-DAY

THE BELFRY, by MAY SINCLAIR, takes its name from that noble tower that dominates the old market-place of Bruges, which name, although accidental and external to the story, was chosen, doubtless, to relate it to the war in Flanders. Miss Sinclair concerns herself mainly with a single character. The story is told autobiographically, and the narrator poses as a man. In order to make the pose specious, Miss Sinclair has attempted to adopt an intensely masculine style based upon that of Rudyard Kipling in his audacious youth, and the result is not always convincing. It remains for psychologists to tell us why so many able women in literature have posed as men, while so few able men have posed as women. Through the profanity and strut of Miss Sinclair's style in "The Belfry" one detects the posing woman, as one recognizes the unmistakable feminine contour through the coat and trousers of the girl masquerading in male attire. In method of narrative, in deft indication, in implication of character, in atmosphere, and in movement, the story has unusual distinction. Jevons, the vulgar, the material, the meretricious, the professed coward, but the enthralling talker and writer, is a new and not impossible character. The narrator is nothing in particular, above all things not a male of the human species, while the chief woman is well enough indicated; the charm of Bruges is made apparent, and the close of Canterbury Cathedral, with its well-bred denizens, becomes a living, breathing presence. All the while, however, the story is marred by the specious and spurious masculinity of the style, and, of course, Miss Sinclair can not escape her accustomed obsession of sex. In spite of its limitations, "The Belfry" must be recognized as one of the notable novels of the current season. (New York: The Macmillan Company; $1.35 net.)

CLIPPED WINGS, by RUPERT HUGHES, tells the familiar tale of the actress who deserts the stage for domestic life with the man she loves and later yearns to return to the dazzle of the footlights. There is much more in "Clipped Wings" than the mere story of Miss Kemble, for we have strongly realistic scenes in a small university city of the middle west, bits of Chicago, and a great deal of New York. By far the larger part of the story is concerned with the folk of the stage and their profession; and perhaps the most effectively wrought character is Reben, the manager. There is a vast deal of rapid and not unconvincing dialogue, and there are individual scenes and chapters that read like short stories, so rapidly and dramatically are they told, and so complete are they in themselves. One of the best of these chapters is the struggle between the manager and his intended star. As to genuine passion, there is little or none, and few characters except that of the manager are more than cleverly "roughed out." The interest of the story for most readers will lie in its detailed depiction of that fascinating unknown world behind the scenes. If some frank and discriminating friend had been employed by Mr. Hughes to go over his manuscript with a relentless blue pencil and delete nearly all the banalities intended for the author's wit, wisdom, and poetry, the novel would have carried less the stamp of the ambitious commonplace. (New York: Harper & Brothers; $1.35 net.)

THE IMMORTAL GYMNASTS, by MARIE CHER, intrudes into the mingled crude romanticism and bald realism of much current fiction with an ethereal lightness and sweetness of fancy, like the delicious breath of the fleeting and uncertain New England spring, between the harshness of winter and the dry heats of summer. Miss Cher's opening chapter introduces us most charmingly to the exiled Pantaloon, Harlequin, and Columbine, heavenly guests once of Italy, then of France, and, at last, of damp Britain, where they set up their rest in a tiny brick house such as one finds in rows upon rows tucked away in long streets of old London. The three masquerade successfully as human beings in quaint human occupations, and Pantaloon's sensitive perceptions enable him to catch the lines of a human romance which is the main story of the book. If you love London, if you love wild fancy, if you love clean romance, if you love the idealism which sets love itself above wealth and title, respectability and convention, you will certainly enjoy this very unusual bit of fiction. Let it be whispered by way of postscript that Miss Cher, who writes so charmingly, should learn that we do not marry "individuals," but men or women; and that the auxiliaries "would" and "should" have lingering distinctions that are still worthy of respect. (New York: George H. Doran Company; $1.25 net.)

JOHN BOGARDUS, by GEORGE AGNEW CHAMBERLAIN, is the author's third novel, and an extremely mild variant of the eternal "Don Juan." Mr. Chamberlain's hero is a youth who wanders the world and learns life by loving, first, a mere child whom he befriends at need; next, a charming country girl; then, an inflexible Puritan; and, at length, one whom he half believes to be his child love grown to womanhood. With the end of this last and most educative romance, John calmly returns to his abandoned vocation as a teacher of languages. As usual, Mr. Chamberlain makes his story an opportunity for taking us to many parts of the globe, and showing us a variety of interesting minor adventures and subordinate dramatis personæ. As to John's love making, it is never gross and it is always successful in drawing avowal from the beloved. It was carnally blameless until the final passion came. "Home," the author's first tale, in spite of its manifest crudities of form, seemed to hold promise of an indefinitely brilliant future. "Through Stained Glass" did not redeem the promise, though it proved the author's variety. "John Bogardus" has some things better than are found in either of the other stories, but on the whole it suggests that the author has pretty definitely given us his measure, and that the indefinite promise of "Home" is never to be realized. (New York: The Century Company; $1.35 net.)

(*Continued on page 92*)

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WHAT THEY READ

(*Continued from page 90*)

WAYS OF HUMAN PROGRESS

THE WAY OF MARTHA AND THE WAY OF MARY, by STEPHEN GRAHAM, attempts a further interpretation of the author's beloved Russia for the benefit of the benighted west. Mr. Graham, an intense mystic, familiarly acquainted with the ideals of his native England, a recent visitor to the United States, and long a resident of Russia, has no hesitation in preferring oriental to occidental Christianity, pure mysticism to the practicality and efficiency of the western world, especially to the ordered efficiency of Germany and to the abounding materialism, as he sees it, of the United States. Perhaps Mr. Graham intended, in this brilliantly written and rarely interesting volume, to reconcile after some fashion materialism and mysticism, but he is far from succeeding in any such attempt. He does manage, however, to present in a startling fashion what he believes to be the meaning of Russian mysticism. He shows us the church, the market, the tavern, the monasteries, the Russian people, in their various relations. A chapter on Tolstoy applauds the mighty mystic's final flight, yet justifies his long endurance of domestic conditions at war with his professed philosophy. By way of prosecuting his studies in mysticism, Mr. Graham visited monasteries in Africa, and not the least significant part of his book is that which recounts his adventures in those regions. "To the Greeks, foolishness," is the text that will rise to the lips of many who read Mr. Graham's book. Such appeared the preaching of primitive Christianity to those "gay, light-hearted masters of the wave," and such must appear the mystical philosophy of Mr. Graham to many who agree with him in condemning the prevalent materialism of the occident. To the ordinary materialist, the money-making kind of American business man, for example,—perhaps, indeed, to most sane thinkers,—some of Mr. Graham's utterances would seem to justify a judicial inquiry into his sanity and his right to be at large. (The Macmillan Company; $2 net.)

THE CHILD IN HUMAN PROGRESS, by GEORGE HENRY PAYNE, with a foreword by the eminent Doctor A. Jacobi, traces rapidly, but in sufficient detail, the treatment of children in many nations and under successive civilizations, from the earliest periods revealed by written records and trustworthy tradition to the present time. The story is one full of hideous cruelty, but lighted throughout by the instinctive, unshakable, self-forgetful love of mothers for their children. In this was the beginning, as the author believes, of genuine civilization, of sweet and kindly human relations, of the influences that have given fatherhood its high place, albeit far below that of motherhood, in our modern life. Almost everywhere early peoples slew children at times of economic hardship, though Egyptian civilization five thousand years before Christ was almost exempt from this hideous blot. The girl-baby was ruthlessly destroyed in many instances after the ancient Greeks had reached their highest point in civilization as measured by their skill, taste, and power in the fine arts. The practise continues in China, but has reluctantly yielded in India at the insistence of the British. As to the cruelty involved in child labor, it actually became more pronounced in the late eighteenth and early nineteenth centuries under the factory system of Great Britain than it had been three centuries earlier. Public awakening to the cruelties and economic waste involved in child labor was slow, and the effective protection of children from overwork is far from reached as yet, even in this country. Mr. Payne's book, with its many curious illustrations, is likely to interest others besides those active in the promotion of the current movement for the better protection of children. When shall we have a parallel study of the cruelties, not necessarily physical, to which children have been and are now subjected through false theories of education, of training, of discipline, and of religious instruction and practise? (New York: G. P. Putnam's Sons; $2.50 net.)

BACKWARD CHILDREN, by ARTHUR HOLMES, of the Pennsylvania State College, a volume in the "Childhood and Youth Series" under the general editorship of Professor M. V. O'Shea of the University of Wisconsin, undertakes to present in popular language what many scientific observers have discovered as to the significance of retardation in the intellectual development of children. Any one can read Professor Holmes's book with pleasure and interest, and parents may well give it careful attention, for acquaintance with what he has to say may enable them to save their children from moral and intellectual shipwreck. The author carefully distinguishes between various forms of backwardness in children, and he presents a classification of defectives that is likely to be of value to both parents and teachers. Of course, like all the men of the Wisconsin school, Professor Holmes, though a Pennsylvanian, holds strongly by the current belief that greatly stresses heredity in the matter of the incurably defective. As to others, he holds out hopes for their arrival at normality through proper treatment, sometimes surgical, sometimes through the treatment of teeth or eyes, sometimes through manual training, sometimes by means of intelligent approach on the emotional or intellectual side. Professor Holmes has written a valuable book for popular use, but he has now and then permitted himself to fall into rather cheap forms of expression, intended apparently to catch the popular ear, while he is once betrayed into the patent exaggeration of saying that "a broken-down instep seems to indicate a broken-down mind." There must be many thousands of normal children with broken-down insteps, or flatfoot, as there are certainly thousands of normal adults in that condition. (Indianapolis: The Bobbs-Merrill Company; $1 net.)

THE OPERATION OF THE INITIATIVE, REFERENDUM, AND RECALL IN OREGON, by JAMES D. BARNETT, Ph.D., Professor of Political Science in the University of Oregon, may be called an historical and critical examination of the most interesting and important political experiment thus far made by any state of the Union The original Oregon state constitution of 1859 embodied the tiny and scarcely living germ of popular legislation. A generation later

(*Continued on page 94*)

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WHAT THEY READ

(*Continued from page 92*)

came the agitation through which that germ was slowly developed into the full-grown plant of pure democracy. Professor Barnett finds that popular legislation in Oregon has not realized all the hopes of its friends but has fulfiled few of its enemies' evil prognostications. It has been used at times for selfish interests; it has seemed somewhat ill-fitted for dealing with complicated projects of law marked by much technical detail; the method of bringing about the initiative by means of petitions placed in the hands of persons paid to obtain signatures has been seriously misused; the cost of initiating some laws has been great; the system, while educative, has at times made excessive demands upon the attention and intelligence of voters; while statistics show that the election of officers rather than the enactment of laws has strongly moved the popular electorate, so that many measures have had far less votes than were accorded to officers chosen at the time such measures were enacted, and not a few measures became laws without the consent of a majority of those entitled to vote. In spite of what is here last noted, enemies of the system as well as friends think that the people have exercised their powers of direct legislation remarkably well. Direct legislation has lessened party spirit, but the direct primary has done more to further this end. In spite of lingering opposition and bitter criticism, the principle of direct legislation is pretty generally accepted as a sound and successful settled institution. As to the recall, the conclusion of the author is that it must be regarded as yet unproved. Professor Barnett has treated his subject comprehensively, without tedious detail, and seemingly in a fair spirit. (New York: The Macmillan Company; $2.)

FROM THE BATTLE FRONT

VIVE LA FRANCE! by E. ALEXANDER POWELL, gives, perhaps, the liveliest impression of the war as seen along the French front of any book that has yet appeared. Mr. Powell went abroad as the correspondent of a New York newspaper, an American magazine, and a London newspaper. Through influence, he tells us, he was enabled to visit the French lines, and to travel about in the war zone, privileges denied to nearly all other civilians. He tells of all these things with the intelligence of a trained observer and with a restraint of statement and phrase that gives an impressive dignity to his volume. One can not read what Mr. Powell has written, however, without a growing sense of the insanity of war, and one gathers that Mr. Powell himself shares this feeling. The marvelous certainty with which the French observers arrive at the position of the German trenches, and the marvelous certainty with which, upon learning their news, the French artillerymen drop deadly projectiles upon those trenches, is a revelation to the civilian. So, too, is the operation of the binocular, which fixes a soaring aeroplane and records its exact height. Two things will stand out for most readers: the account of the shelling of Dunkirk by a German *taube* far over-head and by a German naval gun twenty-three miles away, and that of the Battle of Champagne. This last account occupies many pages, and is done with an impressive and awful clearness. The hospital scenes, mercifully brief, are also unforgetable. Mr. Powell's illustrations are not fancy sketches, but very revealing photographs taken in the trenches and upon the battlefields. (New York: Charles Scribner's Sons; $1 net.)

THE SPIRIT OF FRANCE, by OWEN JOHNSON, republished letters originally contributed to an American magazine, gives the fresh and lively impressions of a keen yet sympathetic observer who knows well how to communicate such impressions to his readers in a breezily popular style. Mr. Johnson lived, when a child, in France, and, by an unexplained miracle, he still retains enough spoken French to communicate with Parisians and not set them into gales of laughter. His, let it be noted, is the only recorded instance of the kind. Mr. Johnson's embarrassing load of early French did not prevent him from seeing, feeling, and enjoying like a sound American all that the fighting French had to show him. He seems to have risked his life in the trenches and amid the ruins of cities under bombardment, and with the modesty now the recognized cachet (he will understand) of the war correspondent, he confesses that he was afraid. This war, so nearly fatal to the war correspondent's business, has been absolutely fatal to the hero correspondents. All, with one accord, smilingly proclaim their funk in the presence of bursting shells and flying shrapnel. Mr. Johnson saw enough to make what Mr. Greeley was accustomed to call "mighty interesting reading," and he interviewed the great Joffre in his native tongue, unalloyed by banal Ollendorfian inquiries for the whereabouts of his grandmother's pretty slippers. Why does not the excellent Johnson translate his delicious Lawrenceville stories into his own personal and particular French? They would thus be funnier in translation than in the original, and there is no higher praise than this. (Boston: Little, Brown and Company; $1.35 net.)

THE HEEL OF WAR, by GEORGE B. MCCLELLAN, a brief discussion of conditions as the author reports that he found them in Germany, Belgium, France, and Italy, during the last six months of 1915, will be pretty generally accepted as a document in support of the Teutonic cause. It is well to have an intelligent American's views on the momentous question of the European war, however he may dissent from the conceptions of his fellow citizens. Germany, Mr. McClellan found apparently suffering less in all respects from the war than France or England, although he does not give any chapter of his book to the last named country, and apparently made no careful study of conditions there. It is a little surprising to learn that the country that gave us the "Hymn of Hate" and in which a naval commander was decorated by his Emperor for destroying the *Lusitania* with the lives of many hundred innocent persons, hates England less than England hates her. As to Belgium, Mr. McClellan finds the German rule there excellent, and, on the surface, benevolent. He furnishes four mutually inconsistent Belgian accounts of what the Germans did at Louvain, and he puts side by side with them the German account, leaving the reader to compare all five and believe which and what he may. For the heroism of the French people the author has the warmest admiration, but he criticizes the now fallen Viviani ministry as a despotism regardless of the constitution. He thinks General Joffre the radical associate of the radical clique ruling France, though pro-Germans here are whispering that Joffre is a reactionary and likely to aid in a restoration of monarchy in France. Italy, Mr. McClellan thinks, was forced against the popular will into a war that may or may not bring her glory. The author of this little book, so strongly pro-German in all its implications, must not be surprised if some of his fellow Americans whose sympathies are on the other side, while they may neglect to remind him that his father failed to crush the Confederacy and in 1864 ran for President against Lincoln, can not forget that Mr. McClellan himself was a somewhat complaisant Tammany congressman and a Tammany mayor of New York. (New York: G. W. Dillingham Company; $1 net.)

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AS SEEN *by* HIM

(*Continued from page 49*)

fall down a well, and not a deep well, and drown.

True, it is still possible to go over and look up old friends on the other side, but, although those who are there are glad to see one, they are preoccupied, and the visitor soon feels his presence to be an encumbrance upon them. I have one American friend who has lived abroad for years and has a delightful home in England. He refused to come over here, as so many others did, when the war broke out; and now he is like a wandering shade in Hades. I was almost persuaded last year to go over and look in on some of my English friends, but he wrote me with a positiveness not to be gainsaid, "Stay where you are." This man is just beyond the age limit for service; his club is deserted; and when, now and then, men do come back for a short furlough, these men who have been his old cronies are miles away from him in spirit and interests.

After six months of country life and bridge with dowagers and elderly maidens,—for all his own women friends are busy with hospital work or as volunteer nurses at the front,—he found English life getting on his nerves. After four days spent in running to the embassy, to the photographer, and heavens knows where all, and getting his passports visèed, he set off for neutral Switzerland. It took five days to reach Vevay and, of course, he was obliged to stop all along the way and go through more red tape and vexatious delays. From Montreux he wrote me; I have the letter "*ouvert par l'authorité militaire*." It took six weeks to get to New York, though there was absolutely no war information in it. "I find Switzerland dull," he states, "and am leaving for Paris next month, en route for England. I expect to be back in my home by April, and I regret having come to the Continent, for everything is so changed and traveling is most unpleasant. I have to have American passports or French passports visèed just before leaving, and the consulates are so crowded that it takes hours. The only train to Paris leaves here at nine-sixteen in the evening and I shall have to spend about three hours at the frontier, standing about in a shed, in the middle of the night. If I am lucky, I shall arrive in Paris about ten-thirty the next morning." Then he tells me that he is obliged to cut this or that man because he is on the opposing side,—that is, on the side opposed to his English friends and to the country of his adoption. If he should even nod to them, he would be sent to Coventry and, moreover, become an object of suspicion, for Switzerland is crowded not only with English people and Americans, but also with Germans and Austrians. A man hardly dare attempt to be neutral.

The women, however, are having the time of their lives. Their errand of mercy is recognized. It is a feminist year as far as non-combatants are concerned. It is hard to stand by and not take a hand; the unthinking put us down for "slackers," and not all our certainty of justification can quite keep us from feeling the accusation. Still there is plenty for a man to do. He may be a man for a' that and yet not rush out to pot an enemy. There are so many sides to this vital question of preparedness. There are politics, the science of government, many important matters to study, and difficult problems to solve. So for the moment, we may take to the peaceful pastoral life—just while we are getting ready. Only we must look out that the women do not get ahead of us.

TRAILING *the* SLAYER *of* ROMANCE

(*Continued from page 49*)

upon the souls of its audience by the very intensity and brilliance of its poetic fire? At once passionately beautiful, madly gay, and pitifully sad, it showed every artistic attribute of great music, inspired painting, or imaginative writing. It is only now, and in New York, it seems, that the accepted virtues of the fine arts become vices when they are found on the stage.

If we could only bring the matter to the proof, perhaps we could determine definitely just where to put the blame for the expulsion of Beauty from the stage. Fortunately for the continuance of this essay, we have just been tested and are soon to be tested again. Romance, imagination, beauty, all the qualities which our plays lack, have lately been offered to us in a new guise.

In its individual dancers, the Russian Ballet had nothing extraordinary to offer us. At the last moment its stars, Nijinsky and Karsavina, failed to materialize. In fact, the press was unanimous in awarding the highest prize to Lopokova, a dancer whose personality had been familiar to New York for several seasons. When to this is added the fact that the Ballet had been playing for six years in Europe, it is easy to see that novelty was not a leading factor in whatever success the Ballet attained. In the past, moreover, the Century Theatre, at which the dancers fulfilled their two weeks' engagement, had shown itself to be a huge mausoleum, from which the lifeless remains of each theatrical venture were soon removed to a less ostentatious resting-place.

Undaunted by these adverse circumstances, the Ballet opened; and, as if to add one more difficulty to those which already confronted it, charged opera prices. For the first few nights, the auditorium was little more than half-filled. Novelty and curiosity once more showed themselves to be much over-rated press-agents. Then slowly but inevitably, the attendance increased. The entire last week was a "sell-out."

It is always difficult—even dangerous—to analyze the causes of a success in New York. It is best simply to describe it. What were the ballets? They were simple fairy-stories for the most part, where there was any story,—a tale of enchantment, a tragedy in which the hero and heroine are dolls, a glimpse of the Arabian Nights, a flash of Greek mythology, and all were presented before a background of shifting figures, riotous colors, and the strange careful discords of the modern composers. All were sheer beauty, imagination, the conceptions of a poet's mind.

In a few weeks, a famous actor will return to New York for his farewell performance,—not an infrequent event nor an unusual one, unfortunately, but, in this case, a peculiarly interesting one. Mr. E. H. Sothern has spoken of making his final appearance in "If I Were King," by Justin Huntley McCarthy, a play about François Villon, a poet, written by another poet; and that is the interesting part of it. If Mr. Sothern appears as Villon it will be the second test, as the Russian Ballet was the first; and if the Public God receives the beauty of it and loves it as he once did, we may yet hurl the lie in the teeth of the manager who tells us that we do not want beauty and imagination, and may cease to say, in paraphrase of Villon himself:

Alas for beauty! Year by year
Our players cast it far away.
Where are the plays we once held dear?
Where the Romance of yesterday?

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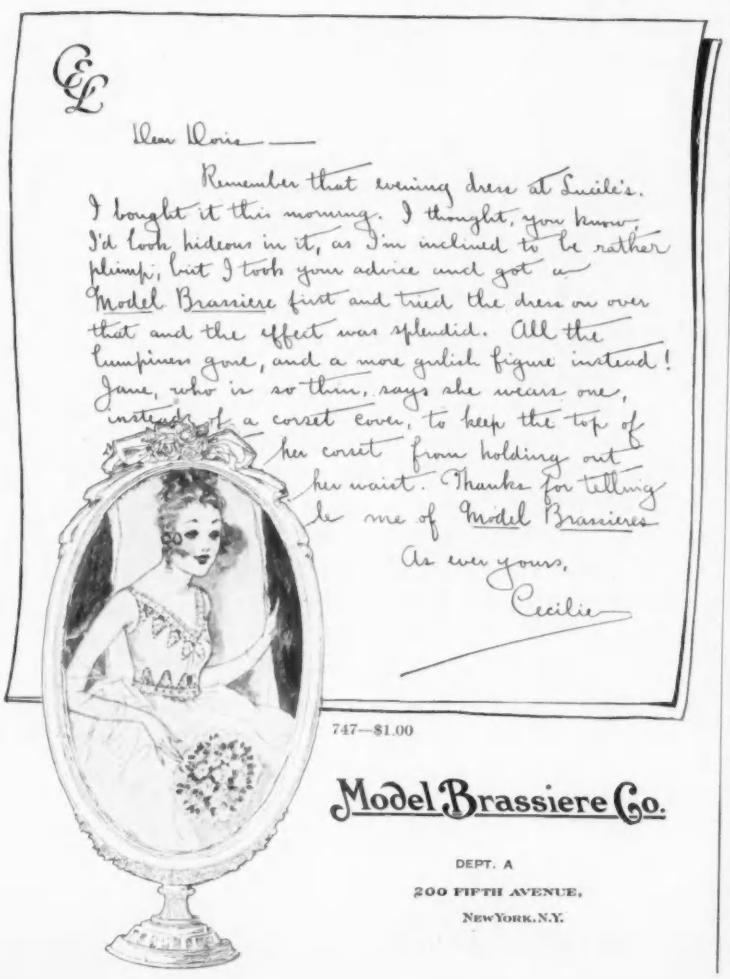

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DAMASCUS—The Safety Pin which Combines *Perfection of Looks* with *Protection to Hand and Fabric.* Made of tempered, tested Steel Wire, with clasp *as flat as a coin*, and *coil sheathed* to prevent pulling or puckering. Nickel, Black or Gold Finishes in six handy sizes.

SOVRAN—The Common Pin with a *Well-Developed Head* and *Needle-Sharp Points.* Made with points that go deep down and clear through; that *don't* get "curly-headed," that *don't* lacerate the fabric; that *do* have large heads, easy to push in and pull out.

5 sizes—360 pins to the paper (60 more than common makes). Also in handy ½ pound boxes for home and dressmakers.

It's a big thing in even a little thing like a Pin to *refuse substitutes.* Ask for "DAMASCUS" and "SOVRAN" by name

OAKVILLE COMPANY WATERBURY CONNECTICUT

OAKVILLE COMPANY
Pin Makers For More Than 60 Years
Dept. V, Waterbury, Conn.

Makers of *Clinton* Safety Pins. Also *Defender* and *Treasure* Safety Pins.
A Useful Article for Your Dressing-Table—Send 10c for a big 10c worth of Pins, and a dainty Pin Tray as well.

The Vogue of Community Plate

Fifth Avenue Decorator says Community Plate is Supplanting Solid Silver in the Homes of Wealthy New Yorkers

THE following interview with Mr. F—, interior decorator for L— &Co., Fifth Avenue, New York City, gives the facts in regard to some very wealthy New Yorkers. It also indicates, we believe, the modern trend in silverware buying.

THE INTERVIEW*

"I am told, Mr. F—, that you do interior decorating for the 'New York smart set.' "

"You might call them that. But 'smart set' is a rather indefinite term, isn't it? My clients are people of wealth and social position, if that is what you mean."

"Suppose we drop 'smart set' then. Could I say that as an interior decorator you have access to many homes of wealth?"

"Yes. That is entirely true."

"The furniture in such homes is remarkable, I suppose?"

"Occasionally it is extraordinary. For instance, the dining room alone in Mrs. H. L. B—'s home in Park Avenue contains a collection of Sheraton and Chippendale furniture valued at $50,000."

"What is the table service in Mrs. B—'s house like—the knives, forks and spoons, I mean? They are solid silver of course?"

"Solid silver? Not at all. She has the Georgian pattern in Community Plate. This design harmonizes perfectly with her beautiful furniture."

"Have you seen Community in other homes of great wealth?"

"Yes, in Mrs. E. C—'s in Riverside Drive. She has the Patrician design."

"Do you happen to know why Mrs. C— selected Community Plate?"

"Yes—she told me. She went to Y—'s in Fifth Avenue, intending to buy solid table silver. But she could find nothing in solid silver that suited her. So she bought the Patrician pattern in Community Plate. It had greater distinction, she said."

"Would you mind telling me whether you have found Community Plate in still other homes of the same sort?"

"Yes, often."

"May I ask a leading question?"

"Certainly, fire away!"

"Have you seen other makes of plate in the homes of your clients?"

*The names of all persons mentioned or referred to in this interview, have been deposited with the publishers of Vogue.

"Yes, Sheffield Plate."

"Excuse me, I did not refer to such things as platters and serving plates. I meant plated spoons, knives and forks."

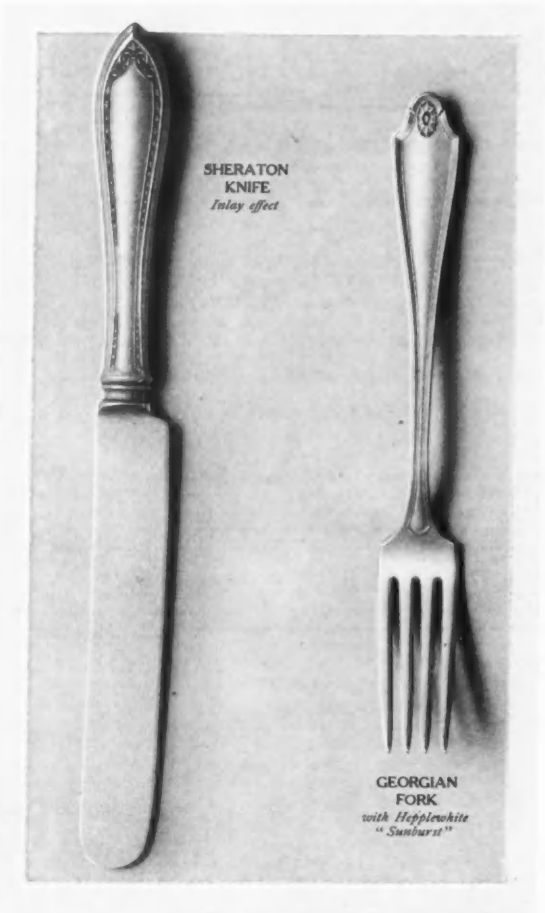
"I cannot at present recall any. Community was all I saw."

"That is interesting. Have you yourself, Mr. F—, any theory to account for Community Plate being so popular among the very wealthy?"

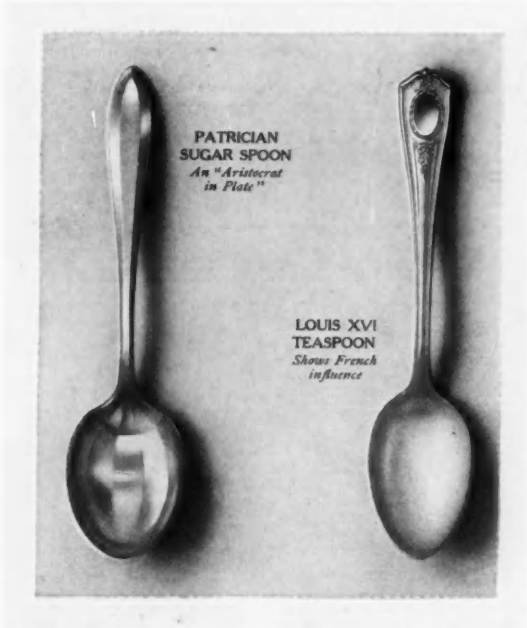
"Yes, it is the beautiful purity of the Community designs. The era of the ornate is past. People of wealth no longer seek the most expensive materials in furnishing their houses. Look at the present vogue of Sheffield Plate, for instance. What such people want is distinction. Now, the Community Designs—"

"Have this necessary distinction?"

"Precisely! And that is why Community Plate today is found in so many of the most exclusive homes."



Whether one rejoices in a dining room furnished with veritable pieces by Chippendale, Hepplewhite, Adam or Sheraton; or cunningly secures her effects with the more accessible furniture of today—the "Patrician," "Sheraton," "Georgian" and "Louis XVI" Community Plate distinctly belong.



A FEW DISTINGUISHED PATRONS OF COMMUNITY PLATE

(By Permission)

Mrs. O. H. P. Belmont, New York, *Patrician design*

Hon. Mrs. Beresford, London, *Sheraton design*

Lady de Bathe, London, *Patrician design*

Baroness de Meyer, New York, *Sheraton design*

Countess Festetics, New York, *Sheraton design*

Mrs. James B. Haggin, New York, *Patrician design*

Mrs. F. C. Havemeyer, New York, *Patrician design*

Mrs. Oliver Harriman, New York, *Sheraton design*

Baroness Huard, Paris, *Patrician design*

Mrs. Robert Jordan, Boston, *Georgian design*

Mrs. Frederick Neilson, New York, *Sheraton design*

Mrs. Honoré Palmer, Chicago, *Sheraton design*

Princess Troubetzkoy, New York, *Patrician design*

Mrs. James Viles, Chicago, *Patrician design*

Mrs. Reginald C. Vanderbilt, New York, *Patrician design*

COMMUNITY PLATE. **At your service for 50 years.** Teaspoons, $4.30 the Dozen.

ONEIDA COMMUNITY, LTD. - ONEIDA, N. Y.

THE corsets of the fashionable woman are often from three to six models. In fact, there have never before been so many styles in corsets, and, when the different styles, and different uses to which the various models are put, are taken into consideration, one gets some idea of the development that has been made, and is being made, in corsetry.

Even at $3.50 Madame Lyra Corsets come in a wide range of models of varying proportions, for all types of figures—in a wide range of materials—beautiful brocades, coutils, batistes, etc.

There is a Madame Lyra Model for "you." Will you not ask, where you buy your corsets, to see it—it will afford you style and comfort—and the price is reasonable, too

LYRA CORSET MAKERS

DETROIT NEW YORK PARIS

Madame Lyra

CORSETS

$3.50 to $25.00

FOR THE HOSTESS

EVEN those hostesses who have observed Lent most rigidly are free at Easter to give fresh thought to entertaining. In April, so many delicious things are on the market that the planning of the Easter dinner should not be difficult, but perhaps a suggestion or two may not come amiss. Should one have begun the day with a delectable breakfast of croquettes of shad roe, garnished with crisply curled bacon, bouquets of parsley, and sections of lemon, accompanied by puffy popovers or golden cornbread, then the following menu would be appropriate and give a springtime air to the dinner.

Clam Cocktails
Potage de Printemps
Broiled Brook Trout
Hothouse Cucumbers
Broiled Spring Lamb Steak, Sauce Béarnaise
Pommes Soufflées Asparagus à la Normande
French Artichokes, Hollandaise
Strawberries, Surprise
Coffee

A drop or so of onion juice adds much to the clam cocktails, if just enough is used to give that elusive flavor which leaves a doubt in one's mind as to whether it can really be onion. The *potage de printemps* has the merit of being entirely novel as well as really delicious. To make this, a half-bunch of watercress, finely minced, three or four sliced Bermuda potatoes, and thin slices of the white stalks of half a dozen leeks should be fried together in a generous amount of butter, in a white enamel saucepan, and over a moderate fire. Meanwhile, a quart of rich milk should be heated in a double boiler. When the sliced potatoes and leeks are quite tender, they should be added to the hot milk, seasoned with salt, pepper, a lump of butter, and, if one so desires, a little paprika, and when well blended, they should be rubbed through a purée sieve. The potatoes should thicken the broth ever so slightly. Croutons may be added if one chooses, and the broth should be served in cups. Or, for the sake of variety, the soup may be served without being strained.

TROUT FOR EPICURES AND OTHERS

Brook trout are at their best in April, when the crystal waters of the brooks, just released from their icy imprisonment, are pure and unpolluted. The flesh of the fish is firmer, the coloring more brilliant, and the flavor finer than at any other time in the year. A little maître d'hôtel butter and a bit of lemon are the only accompaniments permissible for a broiled trout. The hothouse cucumbers, crisp and cool, are served with the simplest of French dressings, though, if one prefers, this dressing may be of vinegar and salt, without oil.

While still upon the subject of trout, a secret may be whispered, ever so softly so that the epicures may not be offended—those epicures who affirm that a broiled trout is the only trout worth eating. Perhaps they have never partaken of *truite au bleu*, as served in Switzerland or in the little hotels of the French Alps around Aix-les-Bains and Chambéry. But that is another story, for—this is the secret—the really delectable trout is neither broiled nor *au bleu*, but simply fried. Let epicures throw up their hands in horror if they will, but then let them try a trout prepared in this fashion.

The trout should be split, washed, and, with the heads and tails left on, laid in iced water until ready for use. The eight-inch trout is considered the best size for this, for the smaller fish are more delicately flavored. Several slices of fat salt pork should be fried until crisp; the fat should then be poured very carefully into another hot frying pan, leaving the sediment of salt in the bottom of the first pan. An equal quantity of melted butter is then added to this fat. The trout should be removed from the water, lightly dried in a towel, and rolled in fine Indian meal until well covered on both sides. They are then laid most carefully in the hot fat and fried on one side, then painstakingly turned and fried on the other, and when golden brown, they are served on a platter with watercress. The trout need no garniture, unless one wishes to surround them with the crisp slices of pork and some curls of bacon. Seasoned simply with salt and pepper and eaten with baked potatoes, they are one of the best offerings America can lay on the altar of epicurianism.

TO MAKE SAUCE BÉARNAISE

To return to the Easter dinner: the spring lamb steak should be sliced to the desired thickness and broiled. The distinctive touch of the dish is its Béarnaise sauce. Once one serves this with lamb steak, it will be found an indispensable adjunct of the steak thereafter. As to the making of the sauce, it is simplicity itself. A gill of equal parts of vinegar and water is put into a saucepan with a half-teaspoonful of finely minced onion and a few tarragon leaves and cooked, tightly covered, until reduced to half its quantity. Then it should be taken from the fire and, when cool, mixed with the well-beaten yolks of four eggs, after which it should be seasoned with salt and mignonette pepper and returned to the fire. Three ounces of melted butter should be added slowly, and the mixture should be stirred constantly until it thickens to the consistency of mayonnaise. Then it is strained through a fine sieve and a teaspoonful of chopped tarragon leaves and one of chopped parsley are added.

Not every one dares essay *pommes soufflées*, for though they are not really beyond the province of the average cook, their preparation requires great care. Sometimes, indeed, one must try several times before the trick is accomplished, for their preparation is one of the tricks of the culinary trade. But the oval *soufflées* of tempting brownness are their own reward for the labor expended.

Irish potatoes should be cut in oval pieces, about two inches long by one inch wide, and then sliced lengthwise, so that the slices may be about half an inch in thickness. They are then put in a bowl of water with a large lump of ice for twenty-five minutes. Meantime, two pans of frying fat should be made ready, one, barely hot, on the edge of the range, the other so hot as to reach the "blue smoke" stage. The potatoes are dried in a towel, then put into a frying basket, and cooked in the cooler fat until tender. They are then removed, placed on a sieve to drain and dry a bit, when they should be returned to the frying basket and plunged into the hot fat. As they are stirred about, they will begin to swell, or *souffler*, and puff up to twice their size. They should be removed and allowed to drain, and then dusted with salt and served piping hot.

One of the delicacies of spring is asparagus, and it is particularly delicious cooked in the Norman fashion. The tenderest stalks are selected and, tips and all, are cut in pieces about half an inch long. The tough white part, of course, is not used. The asparagus is cooked in salted water until tender and carefully drained in a colander. Then it is put in an enameled saucepan with a generous lump of butter and some rich cream, heated until the cream crinkles, seasoned with salt and pepper, and served very hot.

Strawberries Surprise have the virtue of being as easily prepared as they are delectable. In large shallow *coupe* glasses, a layer of French vanilla ice-cream three-quarters of an inch thick, is placed, on which are heaped large, ripe, red strawberries. A little maraschino poured over the berries will be found a welcome addition.

Satin Peplum
Satin Ondoyant
Taffetas Libellule
Crêpe Elisabeth

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366 Fifth
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Silk Manufacturers Exclusive Fabrics
LYONS-PARIS

Keep the delicious fragrance of fresh flowers always about you. Neither gardens nor expensive florists are necessary if you have "L'Esprit de Rose."

RACARMA

French Perfumes Made in America

Every woman who uses our "L'Esprit de Rose" line of Racarma toilet preparations lives in the fragrance of a summer rose garden.

These preparations not only create the atmosphere of good taste and refinement; they also enable the user to enjoy the delicious redolence of fresh flowers.

The reason for the distinctive and flower-like charm of Racarma preparations — 180 articles in all — is that they are prepared from genuine and exclusive French formulæ, by a French chemist of international reputation.

A liberal sample will be mailed you on receipt of 25 cents

PARIS RACARMA DETROIT

MISS ANN MURDOCK, the heroine of "A Beautiful Adventure," and more recently applauded in the star cast revival of "A Celebrated Case," will make her bow shortly as a full-fledged star.

Knox Millinery

For Every Occasion
Formal and Informal

KNOX HAT COMPANY
INCORPORATED
452 Fifth Avenue, New York

Agents in principal cities and towns

The profits of "The Bandbox" go to maintain children like these little Belgians, made homeless by the war, and sent to Paris from the front, each docketed with an identification tag

NOBLESSE OBLIGE

SUPPOSE a walk down a street in a smart residence section of Chicago brought the walker to a charming little red and white brick house with quaint black window-boxes full of gay flowers,—wouldn't she stop and look up at it? And suppose she saw, painted on a black glass sign swinging from the door top, the dearest of little Victorian ladies, who seemed to be mincing her way directly out of its inky surface, wouldn't curiosity then prompt her to explore this red and white little house?

If she followed this feminine prompting and entered, she would find the first room papered in pale green, the windows hung with orange and white checked curtains finely striped with a deep blue repeated in the color of a handsome console-table and a few well-chosen chairs. Against this background a blue parrot, most appropriately christened "Poll Poiret" would blink appraisingly at her from his blue wicker cage.

In this little red and white brick house at 73 Oak Street, Chicago, several young society matrons are devoting their time, energy, and skill to the aid of French and Belgian children; for all the profits of "The Bandbox" go to this more than worthy cause. Though the French government takes charge of the "war orphans," no provision has been made for many children who have been made homeless by the war. Frenchwomen, who have given and given until there is seemingly no more left to give, can still offer their châteaux; and it is in these châteaux that little colonies of children have been established and their expenses defrayed by generous Americans.

Each room of the quaint little shop has its individual scheme of decoration. To enter the room where hats and gowns are sold is to feel that one is actually in a mammoth bandbox. Silver paper on the sides, silver paper on the cover, and a circular black rug on the bottom carry out the effect. Only the windows, hung with turquoise silk curtains shot with heavy pink threads and ruched with coral silk, dispel the illusion.

Passing up the quaint stairs where rows of tulips bloom in orange pots, one comes to the "sports room," in which are displayed all of those things dear to the heart of the sportswoman. There is a "negligée" room on this floor, and a "children's room," indeed a Kate Greenaway place of daffodil hues.

The spirit of serious purpose pervades this little bandbox of a shop. The young women who run it ask no charity; they give value for the value they receive. The wares which "The Bandbox" has to offer are not donated; the models are designed or imported by the staff of the shop. It is the profit of these young women's generously given services, the worth of their time, energy, and brains that goes to the relief of the homeless little ones.

In "The Bandbox," the room where hats and gowns are sold is like a huge bandbox itself. Walls and ceiling are covered with silver paper, the woodwork is pink, and the lights are turquoise blue with pink shades. The pictures are framed in blue, and the circular rug is black

To Dress Your Hair Becomingly

You Need These Smart Hair-Pieces

The possessor of a Simonson hairpiece is ready for any occasion — formal or informal, in public or at home — for her hairdress may be easily and quickly arranged in any of the newest modes desired.

For those with an average growth of hair we suggest the TRIPLET SWITCH — really three little switches—so that you can wear one, two or all three, according to where you are going and how stylishly you care to dress your hair.

Or for those whose hair is short, thin or streaked, we recommend the ARLON, which completely covers your own hair with an abundance of fine, wavy, natural hair which can easily be dressed in any fashionable style you prefer.

Hair Dressing, Marcel Waving, Shampooing, Facial Massaging and Manicuring — expert attendants only.

Hair Coloring, by Special Operators.

The EVERLASTING WAVE, as imparted to your own hair at this establishment, puts a permanent curl and wave in your hair which lasts until new hair grows in.

Separate Department and Catalogue for Men's Wigs and Toupees.

Hair Dressing **A. Simonson** Hair Goods

506 Fifth Avenue, New York

Illustrated De Luxe Booklet, "HAIRDRESS BEAUTIFUL" describing our fine hair pieces, sent on receipt of visiting card.

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An exceptional French flower fragrance created by a distinguished French parfumeur

At the best stores - - - $4.00

Toilet Water $3.00; Face Powder $1.50; Sachet $1.50; Talcum 75c; Violette Arly Extract $4.00

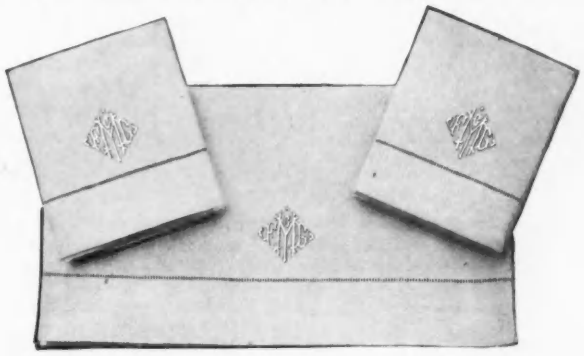
Send twenty-five cents to Vivaudou (Dept. F, Times Bldg., New York), for a generous sample of La Boheme or of Violette Arly Extract, in a miniature bottle.

ARLY **Paris**

ESTABLISHED 150 YEARS

Walpole Bros.

GUARANTEED PURE IRISH LINEN SHEETS AND PILLOW CASES



EMBROIDERED COMPLETE WITH 3-INCH MONOGRAM ON SHEETS. 2-INCH MONOGRAM ON PILLOW CASES

SHEETS	PILLOW CASES
72 x 108 inches, $16.50 a pair	22 x 36 inches $5.00 a pair
90 x 108 inches, $18.75 a pair	

Samples and Illustrated Catalogue on Request

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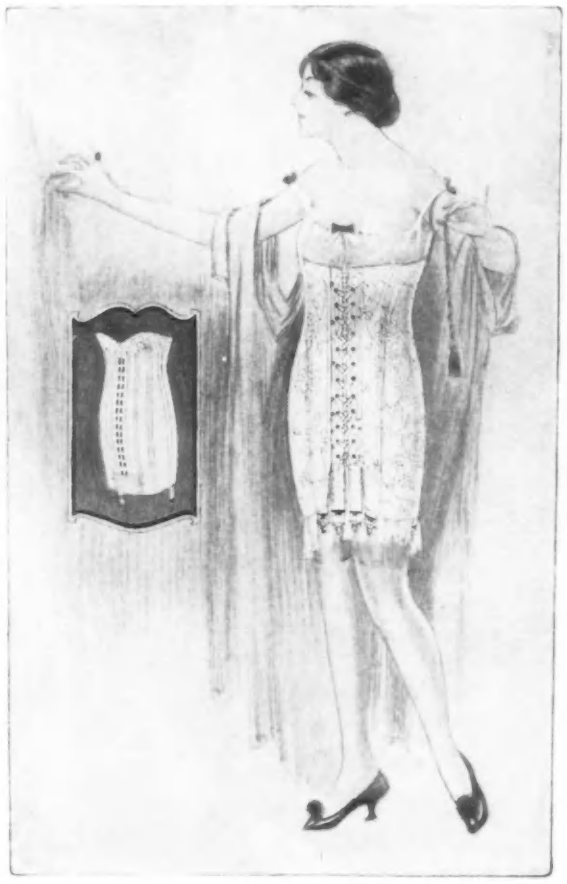

"La Camille"

Reg. Trade Mark, U. S. Pat. Office.

The Front Lace Corset With the *Ventilo* Back

The Ventilo Back is a patented feature that cannot be found in any other corset—it prevents undue pressure on the spine, is soft, yielding and comfortable, and yet has sufficient rigidity to properly support the back and impart the "beauty line". It is a wonderful improvement.

A WOMAN OF SOCIETY

Whose name is nationally known, gave to her corsetiere her personal preferences as to the ideal corset—and they found expression in a special La Camille. It is Model 18,000, above illustrated and which may now be had through La Camille dealers everywhere.

MODEL 5411, one of the very best La Camille designs. Cut low in the back to permit of the wearing of decollete gowns. Made of fancy polka dot fabric. 12-inch clasp. White and pink **$8.00**

MODEL 7203, same as 5411, except made of beautiful flowered silk brocade. Trimmed with point d'esprit lace, $12.00.

MODEL 18,000, same as above, of expensive broche, pink only. Beautiful lace trimming. Silk elastic at bottom of back. Silk plush lined front clasp, $25.00.

Other La Camille Models, all with the famous Ventilo back, at $1.50 and upwards.

Write for catalog and name of nearest dealer.

International Corset Company, Aurora, Ill.

MINIATURE SHOPS FOR THE DIMINUTIVE POCKET

IT was once the invariable custom for a smart woman who desired a touch of individuality in her wardrobe or her surroundings to turn to the gay shops of foreign cities. There she found trained minds and hands ready to express her own personality, whatever its quirks and kinks, in a manner suited to the latest fashion.

Then came the war, and the handmaidens of Vienna, of Rome, and of Paris were scattered to the four winds. In New York, to be sure, there were Parisian shops aplenty, but could they supply laces, embroideries, potteries, or paintings of the old-world specialty shop? Any one who looked for them to do it then knows the answer. But the passing of a little time changed this. Gradually, tiny specialty shops raised their timid heads; one by one they were discovered by patrons slimmer than the average, taller than the average, or perhaps more fond than the average of the new and distinguishing in decoration.

OLD JEWELS IN NEW SETTINGS

Some one came from Italy, where she had studied jewelry making, and settled modestly in a little studio on a side street. She wondered whether Americans would appreciate her hand-made jewelry, but she did not wonder long in silence. Americans came in a steady stream and showered their jewels upon her. "Take them," they commanded, "from their conventional settings and weave them into your marvelous designs."

For one admiring customer she wrought a long chain of amber beads linked together with two-inch bars of bright enamel on copper, and for this inimitable bit her price was $100. To match an imported gown made of dahlia velvet she designed a bag. Its round top of hammered silver was set with moonstones, and chains of silver and moonstones hung in loops over the sides of the bag. Its price—but then the jewels belonged to the owner of the bag, so the price can not be told. On another black silk bag, the silver top is set with large squares of lapis lazuli; this is priced at $80.

An Armenian jeweler who has a lavishly appointed shop filled with antiques has made a daisy pin to be worn with diaphanous summer gowns; it has opal petals and a pearl center. The price of this is $65. Another of his interesting creations is a round piece of carved jade set in antique gold so that it may conceal a locket for the wearer's most cherished miniature. This is $60.

Speaking of bags, there is a corner where only bags are made, bags to match any costume. There is a round flat one that is particularly beautiful. Rows of steel beads are strung in circles on its surface, and it swings by a narrow beaded black band. Another bag has a quaint blue and rose bead tassel and has a band of beading about its very center. Still another has beaded embroidery worked into the silk of its background. Each of these is made in colors to suit the most fastidious, and is priced $20.

THE COLLAR THAT MAKES THE GOWN

Some one has suggested that it is the collar that makes the gown, and so there comes a designing person to prove it. She makes only collars (oh, guimpes and chemisettes, too,) but her hobby is just collars. One very simple set of collar and cuffs in white Georgette crêpe with a folded white net edge is $3, and a charming double cape collar of white batiste made over pink and buttonholed about the edges with white linen thread is $2.50. She will, with equal interest, create a collar to suit a gown, or a collar to inspire the creation of a gown.

Then who should appear in this mêlée of special hand workers but a small band of Italian lace makers? They will take into their keeping, and it is tender, heirlooms of lace, and with almost invisible threads they will restore it to an unbelievable freshness. Rare embroideries, hand-made nets, and even cross-stitch samplers are mended by them, and before they attempt any given piece of work they will estimate the cost.

A refugee from France does remarkably beautiful hand-embroidery on linen, and she will make it to suit the buyer's taste. She, too, can not quote a set price, but a gage of her prices is found in a round embroidered collar, three inches wide, priced at $4.

There is a spot where one may have linen single-hemstitched by hand for 30 cents a yard, or double-hemstitched at 50 cents a yard. Smocking in various styles and quantities is also handled here. Three-inch wide smocking on the shoulders and cuffs of a smock costs $4.

Another small shop embroiders initials on table linen most carefully; the price is 8 cents a letter, and up.

The story goes that just at present dyes are hard to obtain, but there is one dye merchant long established who is doing excellent work with the materials at hand. Stockings and shoes, laces and nets, chiffons and silks, are dyed to match the tone of this or to harmonize with the color scheme of that. The dyeing of a pair of stockings costs 75 cents, and that of a pair of slippers, $1.50. At this same shop machine-hemstitching which carries gold or silver threads is being done for 15 cents a yard.

When the moment comes that there is a crying need for a finishing touch of color on an otherwise perfect frock—what then? Well then there is a shop where a corsage bouquet of silk or velvet, of silver or gold blossoms will be made, for $5. The owners of this shop have designed a smart hat made all of taffeta in one shade even to the tiny flowers that trim the side of the soft crown. They suggest that one of these hats in pastel color would be smart with a dainty striped summer frock of the same shade. The hats are $18.

FOR THE TEA HOUR

When the question of house decoration arises there are many specialists to give one aid. If, for instance, one has a special weakness for serving tea, then there are ways and means provided to mark that hour with individual character and charm. A modern conception of luster ware that is beautiful in color and in simplicity of design is made by a pottery for $25 a set. The set comes in unusual colors and comprises six cups and saucers, six plates, a tea-pot, a cream pitcher, and a sugar bowl. In the shop where this pottery is displayed one finds tea-trays decorated in every conceivable manner. One flaunts a painted scene from the Russian Ballet. Its price is $20.

Square pillows of linen in any color are to be found embroidered with high lights of wool in any other color. They are priced $7 and up. There are soft floppy melon pillows of beautifully printed silks with tassels hanging at each end; these are priced at $20.

A decorator of extended reputation makes lamp- and candle-shades of heavy cardboard cut out into intricate patterns and lined with tinted silk in layers until just the right light has been obtained. The table lamp-shades are $25 and up, and the candle-shades are $8 and up. There is a shop that makes lacquered candle-shades painted on parchment; the design is fruit on a black background. In the small size they are $2.50; the larger sizes are $5.

REDUCE YOUR FLESH

The safe and quick way is to use

DR. JEANNE WALTER'S FAMOUS RUBBER GARMENTS

Corsage Reducer (Fig. 4) $20.00

This garment may be worn comfortably under the corset—reduces bust, hips and thighs. Illustration also shows neck and chin reducer, price $3.00.

Bust Reducer (Fig. 14) $5.00

Similar to Brassiere Fig. No. 15 but covers the bust only. Front is made of reducing rubber, back and shoulder straps are of coutil with dainty lace edging.

Abdominal Reducer (Fig. 10) $6.00

Reduces the abdomen and that portion of the body which covers the stomach above the waist line.

Brassiere (Fig. 15) $6.00

Covers the bust and under the bust where, in many cases, superfluous fat has accumulated. Similar to Bust Reducer but covers more surface.

Girdle Pants (Fig. 2) $25.00

These reduce the limbs, hips, waist, abdomen and as far above the waist line as desired.

THESE garments are made to cover the entire body or any part. The results from their use are quick and they are absolutely harmless, being endorsed by leading physicians. The Corsage and Girdle Pants shown in the above illustrations can be worn under your corset all day without slightest discomfort. *Neck and Chin Reducer $3.00; Chin Reducer only $2.00; Frown Band and Wrinkle Eradicator $2.00.*

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This daintily perfumed scalp stimulating hair cleanser has been the favorite for years because, unlike soap or other inferior preparations, it is made for hair washing only and in addition to its cleaning properties is known to have a beneficial effect upon both hair and scalp.

One reason for its years of popularity is that it is so easy to use. You simply apply the creamy lather and it dissolves every particle of dandruff, dirt and excess oil so they disappear entirely when the hair is rinsed, after which it dries very quickly and so fluffily it has the appearance of being much heavier than it is.

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This is about three cents a shampoo. No good hair wash can be made for less. If troubled with dandruff you will notice the first shampoo removes most of it and after each succeeding shampoo you find the flakes smaller and fewer until they disappear.

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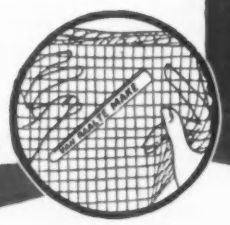


INTERIOR DECORATION FOR LIMITED INCOMES

(Continued from page 58)

lamp-shades made to order at from 25 to 50 cents. The manufacturer of wire things in any locality will usually make such frames to order. It is important, however, to give explicit measurements, particularly in regard to the ring by which the shade sets on the burner or collar of the lamp. The collar upon which this ring rests is usually detachable, and it is best to give it to the wire worker as a guide. A well-proportioned shade of generous size measures forty-nine inches around the top and sixty inches around the bottom, and has sides ten inches high.

WORK FOR DEFT FINGERS

When the wire frame is completed and examined to assure its being well balanced and of the right size, the first step is to cover it neatly by carefully wrapping each wire with tan silk seam binding. This binding usually costs 15 cents by the piece, and two pieces should be sufficient for a shade of the proportions described. The lining is then put on. It is best to attach the lining first to the bottom hoop on which it may be stretched perfectly plain or gathered slightly, as preferred. The top, being of smaller circumference, will necessarily have to be either gathered or laid in small plaits. All gathers or plaits should be carefully adjusted and pinned in place before the silk is sewed to the frame. The outer cover is applied in the same manner, and the fringe or trimming may be either glued or sewed on. For the shade described, three quarters of a yard of the wide taffeta mentioned will make the covering and leave a small piece of material that might be used to advantage for two candle-shades for the same room where the lamp-shade is used.

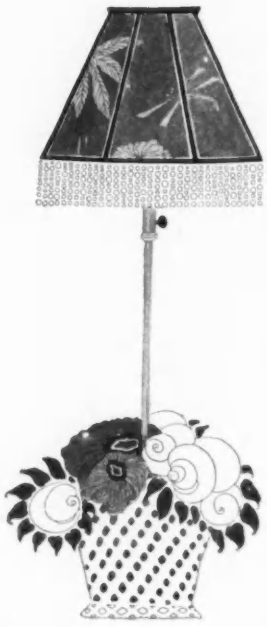
In the same illustration with this shade, at the top of page 58, is sketched another lamp-shade, which is of unique proportions and most suitable for small slender lamps or tall candlestick lights. The frame for this shade requires extra hoops half-way between the top and bottom hoop, to support the middle one of the three taffeta flounces. Any plain colored taffeta may be used for these flounces, each of which is corded on its lower edge. A few tiny flowers supporting tasseled streamers add to the whole a note of no small importance.

HANGING THE HANGINGS

Few accessories of decoration offer wider field for clever brains and nimble fingers than the hangings. There is such endless variety of comparatively inexpensive materials from which original hangings may be made, that the prevalence of the usual chintz is not easy to explain. Suspiciously like the henrietta cloth which made gowns for the last generation is this generation's casement cloth. All wool and a yard-and-fourteen-inches wide, this cloth comes in plain colors and in different qualities which vary in price from 95 cents to $2.50 a yard. It is the perfect fabric for over-draperies in the room that requires neither figured material nor brocades and velvets; it needs no lining, and the finished curtain hangs in long soft folds.

Another dress material of former days converted to modern house decoration is brilliantine, about $1.50 a yard. The light colors are semi-transparent, and when lined with colored silk they are unusually effective against the light of the window. This and casement cloth and, in fact, almost all the plain materials, whether cotton, wool, silk, or velvet, are enjoying great popularity, though a well-chosen chintz, if used in moderation, is by no means to be despised.

In unpretentious country houses, the most inexpensive cotton fabrics are



A light specially designed for the dressing-table is flat from top to bottom to fit close against the wall. The shade is flat by being a half-shade, which may be turned to give an unshaded light

used most effectively for curtains. There are some very attractive sun-fast materials which come either plain or figured and may be had in a very good quality at $1.25 a yard. In a room with colorful figured paper, unbleached cotton and even cheese-cloth make satisfactory curtains. Both of these materials may be dyed, if preferred, and they take color beautifully. To relieve the plainness, borders, bindings, or hems of another fabric may be used. Gingham, chambray, and chintz are all good materials to use as set-on borders; cotton, woolen, or silk binding tape also makes an effective edge for plain curtains. Colored fringe, too, lends its aid to solve the problem of decorating and adding color to such draperies. There are many standard varieties of narrow silk and cotton fringe with which every one is more or less familiar, and there are some reproductions, mostly of this year's vintage, of the old woolen and chenille fringes and trimmings. In price, these fringes range upward from 38 cents a yard.

REINSTATING THE DECORATIVE CORNICE

Another revival that does not come amiss for modern window decoration is the cornice, which has been omitted of recent years to a great extent, especially in smaller houses and apartments. It now reappears, not in gold and elaborate scrolls as of yore, but plain and severe in outline, built of thin boards, and decorated to suit the coloring of the curtains that hang from it or the room that harbors it. The cornice sketched with the curtains at the bottom of page 58 is built of thin flat boards with a half-inch rounding molding at the bottom and an inch-and-a-half molding at the top. It is a thing which any carpenter could build and that any resourceful person could decorate to suit its surroundings. The one illustrated is painted a cream color, and the panels at either side are dull blue, outlined with a black stripe which, in its turn, is outlined with narrow gold stripes. The central medallion has a black

(Continued on page 104)

74°

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SOMETIMES that which is popularly supposed to be new is not new at all. It was very nearly *nine years ago* that the Permanent Hair Wave was introduced to the society women of America at PIERRE'S establishment. The process employed at Pierre's has been improved every year until to-day it requires but half the time formerly necessary and has been brought very nearly to perfection.

There is no twisting, pulling or kinking of the hair; in fact the waving is so gentle that one could sleep during the operation. The PIERRE process of waving is particularly healthful to the scalp; after being waved, the hair stands up from the roots, permitting air to circulate about the scalp and insuring proper ventilation of the hair, making it light, soft and fluffy.

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INTERIOR DECORATION *for* LIMITED INCOMES

(*Continued from page 102*)

background, against which gay flowers suggest the design of the chintz used on the chair below. The curtains are of cream colored casement cloth, edged with a fringe in which black, blue, and cream appear. The same cornice would be quite effective if the top and bottom moldings only were painted to match the woodwork of the room, and the whole flat surface which comprises the main body of the cornice were covered with chintz, gay-flowered on a dark background. If this seemed too plain, a panel could be outlined on the fabric with cord or with silk binding tape.

In the same room with these curtains are the electric wall fixtures pictured at the right of page 58, which are interesting not only for their design and color, but also because they are made of a composition material, which is much less expensive than metal or carved wood. The flower cluster, which is in bas-relief and lies flat against the wall, is painted in colors to harmonize with the room, and the light hides behind a cream colored shield on which a dainty silhouette design in black is used. It is bordered with narrow silk fringe.

A made-to-order dressing-table lamp, which is genuinely unusual, is made of this same composition material. This lamp, which is pictured on page 102, is designed to fit flat against the wall and has as its base a flat basket of flowers painted in mauve, yellow, and blue, while the shade is really only half a shade. When all the light available is required at the dressing-table, the shade may be swung around. The same general design would lend itself to a table lamp "in the round" with an all-round shade.

If the exact thing one wants can not be found ready-made, it can always be made to order somewhere. The little shop where these fixtures originated is most clever at carrying out ideas, and as to period things, be they English, French, Italian, or Chinese, correct designs are available in the public libraries, and many plates may be found giving working plans and exact dimensions. The graceful well-proportioned urns found in colonial decoration make very handsome lamps. Many of them may simply be turned out of wood, while others require some additional hand-carving, which, of course, makes them more expensive. They may be finished to look like mahogany, or painted to suit the room in whatever color may be desired. The colonial urn lamp at the upper left on page 58 is fluted around the body of the urn and is lacquered Pompeian pink, rubbed with antique gold on the high-lights. The lampshade is of varnished parchment paper with two blue stripes, one at the top and one at the bottom of the shade. These blue stripes are outlined with thin gold lines.

There is probably nothing that gives a room exactly the air of distinction which is imparted by paneled walls. Oak or walnut paneling is prohibitively costly to a person of moderate means, but there are other ways of obtaining the effect of panels. One of the best ways is to have the walls entirely freed of paper, the plaster put into perfect condition, and well-proportioned panels laid out on the walls with moldings. Great care should be taken to insure the correct proportion in this paneling and to keep the proportion true to the type and period of paneling which one wishes to reproduce. French, English, and Italian paneling differ widely as to their proportions. The relation of the panels to the wall space must also be carefully studied, if one wishes a truly distinctive room.

If the walls are in bad condition or apt to settle and crack, it is wise to have them covered with a burlap or linen wall covering before the panels are placed. This is more costly, but the result will be more satisfactory. When the molding has been put in place, the walls and woodwork should be painted one color. One shade is preferable for the entire room, though, if one prefers, the inside of the panel may be a slightly darker shade, as this adds an effect of depth.

For the summer there are many kinds of linen and cotton wash materials, of which slip covers may be made for the furniture and pillows, converting the house into an enclosed porch at very little expense. It is well, by the way, to go still further in preparing the house for the summer and take down practically all hangings and put away all unnecessary bric-à-brac. By making the whole house as bare and light in color as possible, such a complete contrast may be accomplished as really to give one a winter home and summer home, all in one house. Slip covers are rather troublesome things to make, especially if the furniture is of a shape that requires special fitting, but they are their own reward to the woman who spends the entire year in one place, for it is she who must depend the most upon the details of house decoration to make the house attractive and to avoid monotony.

A SUNNY FIELD *for the* DECORATOR

(*Continued from page 57*)

away in a New York office building and accessible only by way of an elevator. In the view of this studio reproduced at the lower left on page 57, is seen a novel use of glazed chintz, striped in apple green, to fulfil the double purpose of awning and curtain. An eighteenth-century stand of wrought iron holding a copper brazier makes a novel sort of plant stand.

A somewhat similar plant stand is shown at the left of the fireplace which is one of the admirable features of this same sun-room and is illustrated at the left on page 57, in the middle. Antique wrought iron forms the general decorative motif in this room; the firefender is an excellent example of the skill of the sixteenth-century iron worker, and an Italian wrought iron arch serves as a trellis for ivy and also as a frame for a Florentine madonna of glazed terra cotta in rich old colorings.

The dignity which may be given to even a small piazza is illustrated in the photograph at the lower right on page 57. Painted furniture and sheer white curtains make for simplicity, and the severity is lightened but not eliminated by iron wall ornaments twined with ivy. This piazza has a primitive touch, for it depends upon candles for artificial lighting. This soft candlelight strikes one pleasantly as having been left there by the day's flood of sunlight.

A less formal type of porch is that shown at the top of page 57. It is furnished with unusual and very comfortable wicker furniture, and even the hanging seat is of wicker. Draperies and rugs of orange, blue, and golden yellow make this spot as colorful as the garden outside its windows; and latticed wall-pockets and stands filled with growing plants bring the garden indoors.

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Hepplewhite Davenport with Karpenesque upholstery. Covered in silk velour.

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to match Davenport shown above Karpenesque upholstery

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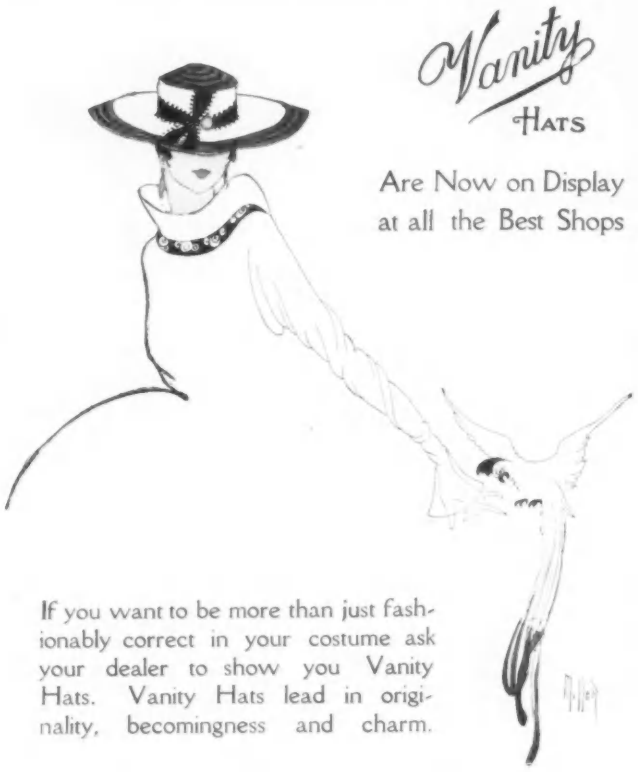

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(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

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(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all question which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

AS TO INVITATIONS

MRS. W. M. G.—Will you kindly state the correct form for an invitation to a wedding reception? Shall I send invitations or announcements to out-of-town friends whom I do not expect will be able to attend?

Ans.—The following is the correct form for the invitation to a wedding reception:

Mr. and Mrs. George Warren
request the pleasure of your company
at the wedding reception of their daughter
Virginia Marie
and
Mr. Lawrence Perry McDonald
on Thursday, the twenty-fifth of March
at half after twelve o'clock
at Twenty-five Grand Avenue
Newport, Rhode Island

An invitation is always more complimentary than an announcement, even though it is out of the question for the guests to accept it.

AS TO THE WEDDING ITSELF

MISS F. S.—My sister, who is a widow of thirty-five, is to be married from her own, not her parents' home, but both parents live in the same town. In view of these conditions, will you answer the following questions?

How and by whom should the engagement be announced? Should the wedding take place in a church with a reception following; or is it better form to have a home wedding? Should the wedding be necessarily small, and should it be in the afternoon or evening? Should the bride have any attendants? Should parties of any sort with the exception of dinners be given for the bride before the wedding?

Ans.—The usual way to announce an engagement is for the bride or her mother to write notes to their friends. An engraved announcement is never used. The place where the ceremony is to be performed is a matter of choice. It is equally correct to have a church or a home wedding, followed in either case by a reception. At present afternoon weddings are the more fashionable; and in the case of your sister it would be equally good form to have either a large or a small wedding. It is not usual for the bride who is a widow to have attendants,—that is, bridesmaids; she may, however, have a maid or matron of honor.

It is difficult to dictate to friends what kind of parties they should give in honor of oneself. In fact, all sorts of functions may be arranged. As to functions given by the bride or her family, a dinner to bring the two families together, or a tea at which the groom may be introduced to the bride's friends, would be quite appropriate, but not a necessity.

THE IMPORTANT MATTER OF DRESS

MRS. D. R. W.—I would like to know whether or not it is good form to wear a wedding gown and veil at a day wedding at home. Also, what is the correct dress for men on such occasions?

Ans.—It is perfectly correct to wear a wedding gown and veil at a day wedding at home. The correct dress for all men to wear at a day wedding is as follows: a black cutaway coat with waistcoat to match, dark gray trousers, a dark tie, black shoes (preferably patent leather), black socks, a top hat, and gray gloves. The frock coat is rarely seen now, except in the case of an older man who prefers that style, in which case, it is quite permissible for him to wear it.

MISS P. H.—Will you kindly answer the following questions? What is the proper way for women to dress for an afternoon wedding reception to be held at an exclusive club? Should hats be worn to the reception, and if so, should they be removed during the reception? Is it customary, when presented, to shake hands with both the bridal couple and the bride's parents?

Ans.—Conservative smart women in New York usually wear a handsome street costume at an afternoon wedding; in fact, it is only very rarely that one sees light gowns worn by any except the members of the wedding party. At one of the most conservative weddings recently, nearly all the women were in tailored costumes. Hats should be worn at the reception and not removed; it is not smart to be seen without a hat until after six o'clock. It is usual to shake hands with the bridal pair and also with the parents, as the occasion warrants an added warmth in the greeting.

MRS. C. H. D.—Will you kindly suggest a costume for a six-year-old boy who is to be a page at a wedding?

Ans.—It is usual to dress the page at a wedding in either white broadcloth or satin. The Oliver Twist costume with lace collar and cuffs is picturesque. A dark velvet coat and very short knickers, a white satin shirt, white silk stockings and buckled shoes, would be equally appropriate. The idea is to make the child look as much like a little page as possible.

THE MAID OF HONOR

MISS H. W.—What are the duties of the maid of honor? If she is engaged should her fiancé take her in to supper or should the best man?

Ans.—The duties of the maid of honor are to precede the bride as she enters, hold her bouquet, help arrange her veil, and even her train when she turns around; in fact, to help her in every way. The maid of honor also usually stands near the bride while she is receiving. It is not absolutely necessary for the maid of honor to go to supper with the best man, although it would be a pretty compliment to him and very considerate of the fiancé to waive his right of taking her in to supper.

Sarah Grand

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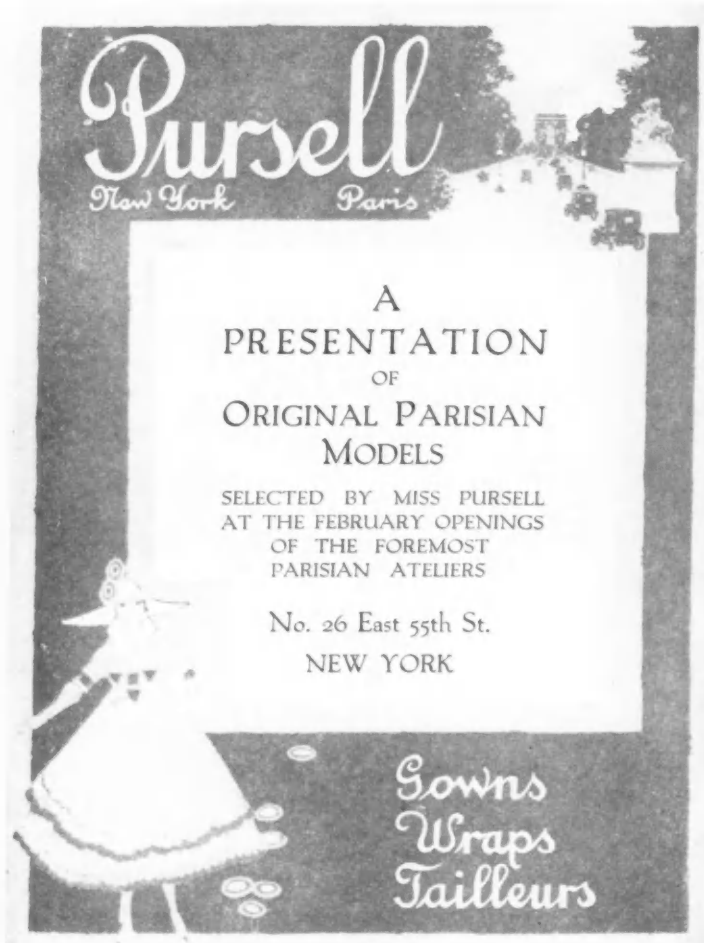

Photograph by Kajiwara Studio

Ethel Leginska, the distinguished young pianist, will appear at many of the spring festivals in New York before she returns to her native England

M U S I C

CALENDAR

MONDAY, APRIL 3 UNTIL APRIL 29

Metropolitan Opera House, 8:15, every evening except Sundays, and on Saturday afternoons, the Ballet Russe of Serge de Diaghileff.

SATURDAY, APRIL 15

Carnegie Hall, 8:15 p. m., concert, New York Auditorium Society.

Carnegie Hall, 3 p. m., piano recital, Ossip Gabrilowitsch.

MUSIC NOTES

GOETZ'S "Taming of the Shrew," the last première of the season at the Metropolitan Opera House, was given on Wednesday evening, March 15, and whether or not it was produced with the intention of participating in the Shakespearean celebration, its production was certainly timely. A few performances of the opera were given in this country about thirty years ago, at the time when the American Opera Company essayed to produce every score in English; but that ill-fated company soon disbanded, and no attempt has been made to revive the opera until now. The leading parts were taken by Mme. Ober, as "Katharine," Clarence Whitehill, as "Petruchio," and Mme. Rappold, as "Bianca," while Johannes Sembach, Otto Goritz, Basil Ruysdael, Mme. Mattfeld, and Albert Reiss interpreted the other characters.

AT THE METROPOLITAN

"Sonnambula," with Barrientos in a rôle which was a favorite with both Sembrich and Tetrazzini, had its revival on March 3, after a six years' absence from America. While its return was by no means sensational, still there are many musical conservatives who regard it as very beautiful music, neither too rigidly German nor yet too tragically Italian, and it will undoubtedly remain to add variety to the coloratura repertory. The "Pearl Fishers," an opera which had been specially prepared for the phenomenally flexible voice of Barrientos, was taken off and canceled for the season, though many rehearsals had brought it to a state of perfection; and Geraldine Farrar, after a week or two of appearances to huge houses, suddenly joined the ranks of the "indisposed" and completely distorted the operatic schedule by postponements of "Carmen" and "Madame Sans Gêne." Were it not for the military precision with which the musical machinery of the Metropolitan is engineered, the results might have been most disastrous, yet neither the subscribers nor the general public had cause to voice any dissatisfaction with the offerings substituted. Mme. Homer's reappearance this season in "Samson and Delilah" and "Aida" has been one of the most beautiful impressions at the opera. Her success is not entirely due to the richness and color of her rare contralto, but is accentuated by a stage presence replete with dignity, grace, and magnetism. Maude Fay, dramatic soprano from the Royal Opera in Munich, made her début in February as "Sieglinda" in "Die Walküre." Her voice, while not of great volume, is of much beauty, as her recital in March further proved.

The Metropolitan Company will finish the month of April in Boston, and many of the principals will appear later in Havana for a short operatic season. The Russian Ballet, having succeeded the opera at the Metropolitan Opera House, will add to its repertory of productions six works not seen at the recent Century Theatre performances.

THE CONCERT ARTISTS

The overcrowded concert season has wearied of itself and the artists are now preparing for the annual spring festivals and the subsequent tours of the country. William Wade Hinshaw's concert at Carnegie Hall, on February 29, had the distinguished assistance of Kurt Schinler as accompanist.

(*Continued on page 110*)

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M U S I C

(*Continued from page 108*)

The recital was largely in German, in which the singer is faultless, and though it lacked a bit in variety, Mr. Hinshaw's artistry and the dramatic breadth of his interpretations made it one of the most enjoyable of the season. At Aeolian Hall in March, another highly successful recital was that of George Hamlin, the distinguished tenor. Mr. Hamlin, on this occasion, accomplished the difficult feat of "singing over" a cold, that Waterloo of so many a singer; his splendid vocalism and complete command of the respiratory organs obliterated any defect, and the entire program was beautifully rendered. Aside from his notable diction in both English and German, Mr. Hamlin exhibited in Leoncavallo's "Romanza" a fluent velvety *bel canto* which would excite the admiration of a native Italian. This number brought vociferous recalls, as did Carpenter's "Les Silhouettes."

Photograph by Campbell Studios

Marcia van Dresser, of the Chicago Opera Company, was frequently heard in New York this season

A WEALTH OF RECITALS

The recital of Marcia van Dresser, a popular soprano of the Chicago Opera Company, took place at Aeolian Hall on April 2. Miss van Dresser, who sang leading rôles at the Frankfort Opera House for many years, was frequently heard in New York this season.

Ethel Leginska, the young English pianist, returned from her Canadian triumphs in time for a New York concert at Aeolian Hall on March 31. She will be heard at many of the spring festivals before her return to England later in the year.

Photograph by Mishkin

The fourth recital of Eddy Brown gave sufficient reason for his high rank in the world of violinists

The Schola Cantorum, conducted by Kurt Schindler, gave its last concert of the season at Carnegie Hall in March, before an audience that attained the "standing room" capacity. The chorales and orchestra have reached a high degree of efficiency under Mr. Schindler's baton.

ON THE VIOLIN

The fourth violin recital of Eddy Brown, held at Aeolian Hall, in March, was sufficient proof of the fact that his high rank in the violin world is established on a foundation of solid musicianship and deep musical feeling. One of the most noticeable attributes in his playing, at each public performance, was the full singing tone he drew from his instrument.

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Maude Fay, dramatic soprano of the Royal Opera in Munich, made her début at the Metropolitan in February, and appeared later in concert

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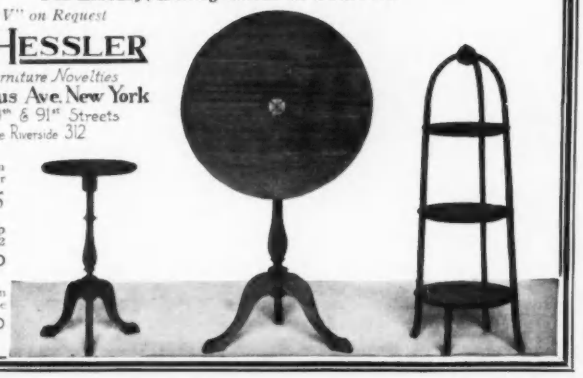

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S O C I E T Y

Births

NEW YORK

Audibert.—On January 25, to Mr. and Mrs. Xavier M. Audibert, a daughter.

Le Boutillier.—On February 24, to Mr. and Mrs. Philip Le Boutillier, a son.

Livingston.—On March 8, to Mr. and Mrs. Robert L. Livingston, a daughter.

PHILADELPHIA

Newton.—On January 17, to Mr. and Mrs. Dorr E. Newton, a son.

PITTSBURGH

Witherow.—On January 27, to Mr. and Mrs. William Porter Witherow, a son.

Deaths

NEW YORK

Fox.—On March 10, Marion Dell Carrère Fox, wife of Mr. Alan Fox.

Griswold.—On March 10, in Aiken, South Carolina, Le Grand Griswold.

PHILADELPHIA

Rodman.—On March 8, at his home, William L. Rodman, president of the American Medical Association.

Voorhees.—On March 12, at his home in Elkins Park, Theodore Voorhees, president of the Philadelphia and Reading Railroad.

WASHINGTON

Davis.—On March 10, Henry Gassaway Davis, former United States Senator from West Virginia.

Engagements

NEW YORK

Boardman-Peck. — Miss Clara Temple Boardman, daughter of Mrs. William H. Boardman, to Mr. Laurence Freeman Peck, son of Mr. Wallace F. Peck.

Duryee-de Saint Phalle.—Miss Marie Duryee, daughter of Mrs. Samuel Sloane Auchincloss, to Mr. Fal de Saint Phalle.

Nash-McWilliam.—Miss Eleanor Arnett Nash, daughter of Mr. Edmund S. Nash, to Mr. Culver McWilliam.

Parsons-Rhinelander.—Miss Le Brun Parsons, daughter of Mr. W. Eugene Parsons, to Mr. Philip Rhinelander, 2d, son of Mr. T. J. Oakley Rhinelander.

Pope-Riddle.—Miss Theodate Pope, daughter of Mrs. Alfred A. Pope, to Mr. John Wallace Riddle.

Scott-Sims.—Miss Anne Preston Scott, daughter of Major Sanders Scott, to Mr. Joseph Patterson Sims, son of Mrs. John Clark Sims.

Trevor-Lord.—Miss Louise S. S. Trevor, daughter of Mr. Henry Graff Trevor, to Mr. James Couper Lord, son of Mrs. Cornelius C. Cuyler.

BOSTON

Harrington-Haydock.—Miss Ruth Harrington, daughter of Mrs. Francis B. Harrington, to Mr. Robert Haydock, son of Mr. Robert Roger Haydock.

JACKSONVILLE

Shields-Kurtz. — Miss Amelia Dunbar Shields, daughter of the Reverend Van Winder Shields, to Mr. Carl Robertson Kurtz, of Washington D. C., son of Mrs. William K. Kurtz.

MINNEAPOLIS

Flannery-Stair. — Miss Alice Flannery, daughter of Mr. George Perry Flannery, to Mr. Irvin Louis Stair, son of Mr. John E. Stair.

PHILADELPHIA

Drinker-Bullitt.—Miss A. Ernesta Drinker, daughter of Dr. Henry S. Drinker, to Mr. William C. Bullitt, Jr., son of Mr. William C. Bullitt.

PITTSBURGH

Flinn-Patterson.—Miss Edith G. Flinn, daughter of ex-Senator William Flinn, to Mr. Simon T. Patterson, son of Mrs. Francis Birmingham of Brooklyn.

McClung-Hambourg.—Miss Isabelle McClung, daughter of Judge Samuel A. McClung, to Mr. Jan Hambourg, of Toronto, Canada.

Weddings

NEW YORK

Beekman-Mackay.—On March 2, at the Church of the Heavenly Rest, the Very Reverend Frederick W. Beekman, of South Bethlehem, Pennsylvania, and Miss Margaret Auchmuty Mackay, niece of Mrs. Richard Auchmuty.

Hare-Goodwin.—On March 2, at Paget, Bermuda, Mr. Meredith Hare and Mrs. Elizabeth S. Goodwin, daughter of the late Dean Sage.

Kendrick-de Aguilar.—On February 19, in Calvary Church, Mr. Frederick William Kendrick, son of the late Rufus Kendrick, and Mrs. F. Beauregarde de Aguilar, daughter of the late Captain D. P. Slattery, U. S. N.

Struthers-Grunder.—On March 7, in the Collegiate Church, Mr. William Wood Struthers, son of Mr. Robert Struthers, and Miss Mary Bloodgood Grunder, daughter of Mr. Max Grunder.

MINNEAPOLIS

Vaughan-Wyman.—On February 5, at the home of the bride's parents, Mr. James Albert Vaughan and Miss Katharine R. Wyman, daughter of Mr. Oliver C. Wyman.

NEW ORLEANS

Henry-Letcher.—On March 1, Mr. Winston Patrick Henry, son of Mr. Robert L. Henry, and Miss Dorothy Payne Madison Letcher, daughter of Mrs. Frederick Ransom Letcher.

SAINT PAUL

Phelps-Foley.—On February 7, at the bride's home, Mr. Richardson Phelps, son of Mr. Edmund J. Phelps, and Miss Ann Foley, daughter of Mrs. Thomas Foley.

Thompson-Mudge.—On April 4, at the bride's home, Mr. B. Caspar Thompson, son of Mr. Horace E. Thompson, and Miss Lilian Mudge, daughter of Mr. Daniel Archibald Mudge.

WASHINGTON

Holcombe-Brooks.—On March 22, in St. Thomas's Church, Lieutenant William Henry Holcombe, Corps of Engineers, U. S. A., and Miss Dorothy Gray Brooks, daughter of Mrs. Edward Cranston Brooks.

Pezet-Leghorn.—On March 15, at the home of the bride in Brookline, Massachusetts, Mr. Alfonso Washington Pezet, son of Mr. Federico A. Pezet, minister to Peru, and Miss Helen Leghorn, daughter of Mr. George Richard Leghorn.

Weddings to Come

NEW YORK

Buel-Smith —On April 26, in the Collegiate Church of St. Nicholas, Miss Beatrix Buel, daughter of Mr. Clarence Clough Buel, to Mr. Henry Clapp Smith.

Gibson-Post.—On April 27, Miss Irene Langhorne Gibson, daughter of Mr. Charles Dana Gibson, to Mr. George B. Post, Jr., son of Mr. George B. Post.

Gray-Norton.—On April 24, in the Church of the Heavenly Rest, Miss Ada Bryce Gray, daughter of Mrs. Cornelius H. Callaghan, to Mr. Edward L. Norton, Jr., son of Mr. Edward Loudon Norton.

Guernsey-Osborne.—On April 26, in the Chapel of St. Thomas's Church, Miss Alice Guernsey, daughter of Mrs. Joseph Reynolds Guernsey, to Mr. Ernest Baxter Osborne.

Schermerhorn-Matthews.—On May 2, at the bride's residence, Miss Katie Schermerhorn, daughter of the late John Egmont Schermerhorn, to Mr. John Matthews, son of Mr. John H. Matthews.

BALTIMORE

Eareckson-Haynes.—On June 3, at the home of the bride's parents, in Elk Ridge, Maryland, Miss Elizabeth Eareckson, daughter of Dr. William R. Eareckson, to Mr. David Oliphant Haynes, Jr., son of Mr. David Oliphant Haynes of New York.

Thompson-Bolton.—On April 26, in St. Thomas's Church, Garrison Forest, Green Spring Valley, Miss Mary Harrison Thompson, daughter of Mrs. Frank Baldwin, to Mr. Frank Bolton, Jr., son of Mr. Frank Bolton.

BOSTON

Rantoul-Murray.—On June 10, Miss Josephine Rantoul, daughter of Mr. Neal Rantoul, to Mr. Henry Alexander Murray, Jr., son of Mr. Henry Alexander Murray.

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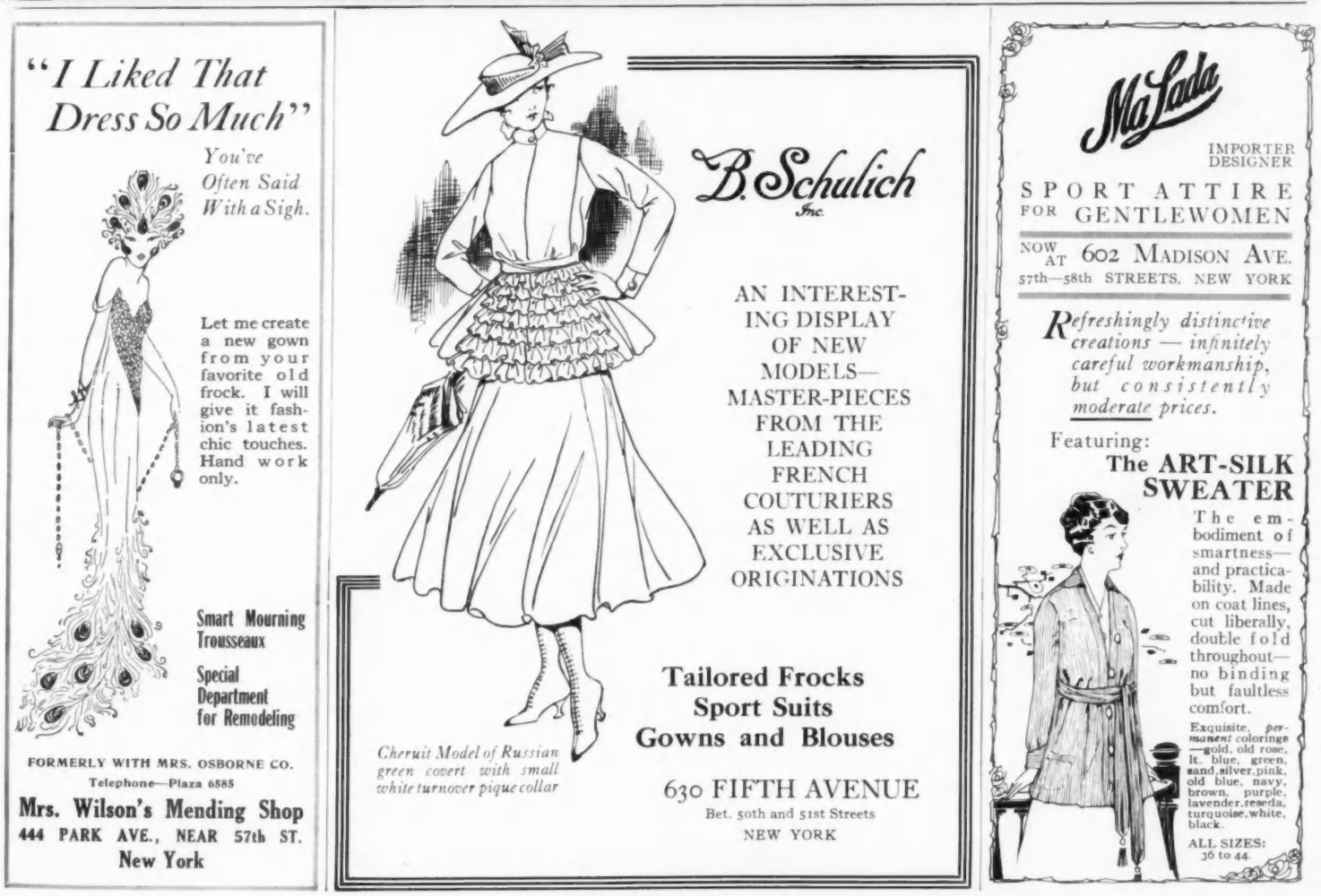
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Memphis Tennessee

Q-ban

A Japanese incense-burner has a bamboo leaf and trunk design. It comes in brass or in an antique bronze finish, size 5¼ by 4¼ inches

ON HER DRESSING-TABLE

WHETHER it is due to the patience and bravery of some indomitable importer or whether it is that we are manufacturing many novel things ourselves, it is difficult to tell; but many new and alluring fittings for the dressing-table have appeared recently in the shops. Some of these fittings are so definitely suggestive of old world workmanship that one is led to believe them imported in spite of the war. Others, however, foster the belief that the American manufacturer is taking advantage of the situation to expend more time and thought upon these luxuries, the supplying of which he previously left to the old world. Among them is the toilet-set below, of lacquered brass with a design finely carved on each piece. The lines of the larger pieces such as the mirror, the brushes, and the powder-boxes are of the graceful slender styles of the period of the Louis of France. The set is finished with a fine lacquer, which prevents the brass from tarnishing, and gives a rich gold appearance to the set. This set on an old mahogany dressing-table would be very handsome. The mirror is $8.25; hair brush, $6.50; tray, $4.95; hat-brush, $4.35; clothes-brush, $6; buffer, $4.50; comb, $2.95; cuticle knife, $2.25; scissors, $3; file, $2.25; powder-box, $5.25; hair receiver, $5.25; hook, $2.25; horn, $2.25; cream jars $1.75 each.

FROM JAPAN, THE INCENSE-BURNER

Of a finish to correspond excellently with this lacquered brass toilet-set on the dressing-table is the Japanese brass koro or incense-burner above. It has a heavy bamboo leaf and trunk design and open-work top. It comes also in an antique bronze finish; the size is 5¼ by 4¼ inches; the price is $2.25.

Another incense-burner is designed to represent a chrysanthemum bud. It comes also in brass or in the antique bronze finish for $1. A famous temple incense which has the advantage of being also a deodorizer is to be used in such burners as these. The incense comes in an oriental box weighing four ounces, and is priced 50 cents a box.

A gold cigarette case with a satin and figured stripe and black enamel initials would fittingly accompany these articles on the dressing-table. It is priced at $25. The initials may be done in blue or black enamel or in brilliants at prices varying according to the style of initial selected.

A SACHET EQUIPMENT

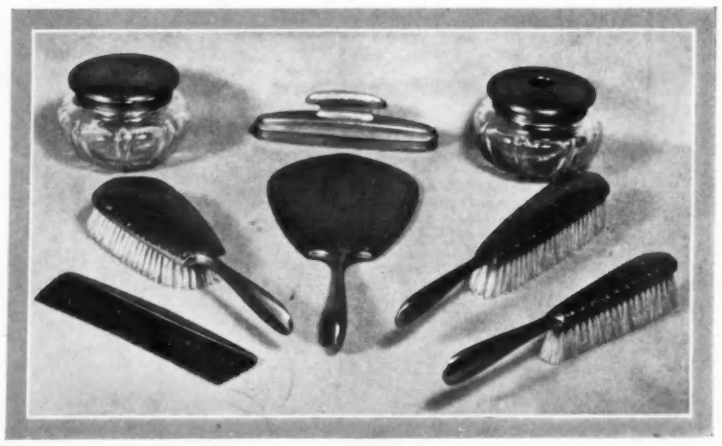
The accessories of the dressing-table are unusually dainty this season. For the bottom of the dressing-table drawer is a pad of quilted silk in pale blue or shell pink. With this pad comes a large bow of eight loops, two of which contain rare rose sachets. These sets are made in any color at the price of $7 for the set.

A veil roll is made of silk to match the pad. This roll will hold twelve veils, and keep them fresh and in good order. The price is $1.75.

A novel pincushion for the shelf of the hat cupboard is made six inches square in silk of the various shades of blue, pink, and lavender. A smart bow of silk ribbon ties a bisque figure of a creeping baby or a Dresden shepherdess to the top of the cushion, which has pins of all varieties, and costs $4.

A box done in blue or in old rose damask, with a quaint medallion set in the top, has neat little compartments for hairpins of assorted sizes. The price of the little boxes with pins is $2.50.

Note.—Those inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.



A toilet-set of brass is finished with a fine lacquer which gives it a rich gold appearance and at the same time prevents the brass from tarnishing

BEAUTY *and the* ACTRESS

"IT would be like stepping into an all star performance if all those celebrated stage favorites, patrons of mine, should meet at one time.

"I have always felt that if I could make a success in the care of the actress's complexion that I would never have any trouble with other women. There are none quicker to realize than stage folk that while talent is a wonderful thing, mental equipment and true artistic temperament the rarest of possessions, yet physical beauty frequently finds them wanting when weighed against them in the balance.

"These celebrated women have discovered the truism that although it is a good policy to be as beautiful as you can, it is the better policy to be more beautiful than you are. And then they have learned another truth: They realize that it is impossible to buy beauty across the counter. They take their beauty troubles to the woman who knows, and they have come to me."

(Excerpt from a lecture given by Mme. Rubinstein, the European Beauty Consultant.)

Mme. Rubinstein counsels also by correspondence, although she prefers, where possible, to meet her inquirers. All letters receive her personal attention.

GRATUITOUS ***consulting service. Also a copy of Mme. Rubinstein's book, Comment se fait la Beaute, which has been rendered in English under the title "Beauty in the Making," sent on receipt of 2 cents postage. The following are a few of Mme. Rubinstein's Beauty Products for home use:***

Valaze Beautifying Skin Food: Maintains the complexion in the pink of condition, — free from sallowness, incipient wrinkles and passe appearance. $1.00 and $2.00.

Valaze Outdoor Balm "Rose," guards the skin against blistering, chapping and discoloration due to drying winds or sun. Unequalled as a foundation for powder. Price $1.50 and $3.00.

Valaze Liquidine overcomes oiliness and "shine" of the skin and undue flushing of nose and face. Price $1.50 and $2.75.

Valaze Complexion Soap. 70c. and $1.25.

Valaze Complexion Powder, for normal and oily skin; *Nowena Poudre,* for dry skin. $1.00, $2.00 and $4.50.

Valaze Blackhead and Open Pore Paste refines coarse skin texture, removes blackheads and reduces enlarged pores. $1.00, $2.00 and $5.00.

Valaze Eyelash Cream stays falling eyelashes and eyebrows, strengthens their growth—at the same time darkening them. $1.50.

Valaze Roman Jelly, an astringent balm which consolidates and makes firm loose and flaccid tissues. $1.50 and $3.00 a bottle.

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Photo Ira Hall

ELEANOR PAINTER

Miss Eleanor Painter, the great PRINCESS PAT and charming star of the present theatrical season, is a Western girl, a girl of the out-doors, a horse-woman and all around sports-woman. Miss Painter has studied for the Opera, and sang for several years in Berlin and Covent Garden. She writes of Mme Rubinstein's Valaze. It has solved for me the problem of keeping my skin clear. Is there any greater problem? The few words speak volumes.

126.West.73rd.Street.
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February.2nd.1918.

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I find the Valaze Complexion Cream most soothing and refreshing to my face after the use of stage make-up. It has solved for me the problem of keeping my skin clear.

Yours very truly
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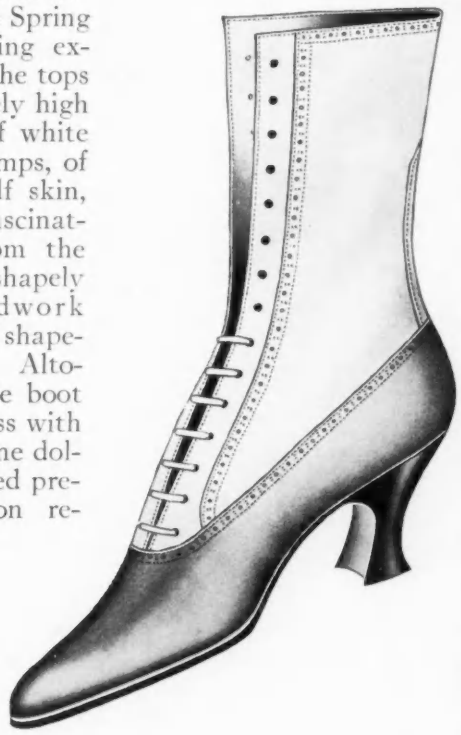

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A R T

Though his art adventures have carried him at some time into almost every field, Bakst will doubtless live longest as the man who gave a fresh impetus to decoration and infused a new spirit into stage-setting

Even without the aid of color, the original charcoal sketch for the setting of "La Princesse Enchantée" suggests the exotic splendor which the world associates with the name of the Russian Bakst and the Russian Ballet

Two photographs © Martin Birnbaum

CALENDAR OF EXHIBITIONS

NEW YORK

Canessa Gallery Jewelry of the French Renaissance and of the Louis XV and XVI periods, from the Panama-Pacific Exposition, for an indefinite period.

Fine Arts Building. Ninety-first Annual Exhibition of the National Academy of Design, from March 18 to April 23.

Seventeenth Annual Exhibition of the American Society of Miniature Painters from March 18 to April 23.

George Gray Barnard Cloisters. Exhibition of French Gothic sculpture, from 10 a.m. to 5 p.m. (including Sundays), for an indefinite period. Admission fee of one dollar for the benefit of the families of French sculptors.

Gorham Galleries. Recent decorative work by prominent American sculptors, from March 20 to April 15.

Keppel Galleries. Lithographs, old and modern, from April 13 to May 4.

Macbeth Galleries. Paintings by American artists, during April.

MacDowell Club. Bimonthly exhibitions of the work of American artists.

Modern Gallery. Paintings by Cézanne, Van Gogh, and other modernists, for an indefinite period.

Museum of French Art. Exhibition of works by French artists at the front, for an indefinite period.

New York Public Library. Print gallery: portraits of famous women, in etching, engraving, and lithograph, for an indefinite period. Room 322: exhibitions illustrating the making of etchings and engravings. Stuart Gallery: Alexander W. Drake memorial exhibition of wood engravings, for an indefinite period.

Regnard Galleries. Opening exhibition of Dutch and Flemish paintings, for an indefinite period.

NEW HAVEN

Yale School of Fine Arts. Fifteenth annual exhibition of the New Haven Paint and Clay Club, from April 3 to 23.

PHILADELPHIA

University of Pennsylvania Museum. Exhibition of oriental art, including four hundred pieces from the Morgan collection of Chinese porcelains, loaned by Duveen, for an indefinite period.

ART NOTES

MARCH continued the general trend of this year's art season in a multiplicity of small exhibitions, all containing works of more than usual merit.

On view at the Scott and Fowles Galleries were a hundred and twenty works of the inexhaustible Bakst. This collection ran the gamut of Bakst's varied genius from the exotic and glowing stage-settings and costumes, on which rests his greatest fame, through the less familiar range of portraiture and drawings in black and white, and even included the immense painting in oil, "Terror Antiquus," which has sometimes been called Bakst's masterpiece in oil. This painting was exhibited at the International Exposition at Brussels in 1910 and there won the honor of a gold medal.

(*Continued on page 118*)

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F-34.—*"Gotham Tuxedo." Tailored model with roll collar, fastening with one large pearl button. Colors, with collar of White, Rose, Flesh, Lt. Blue, Nile, Maize and all White.* ***Price, $5.75***
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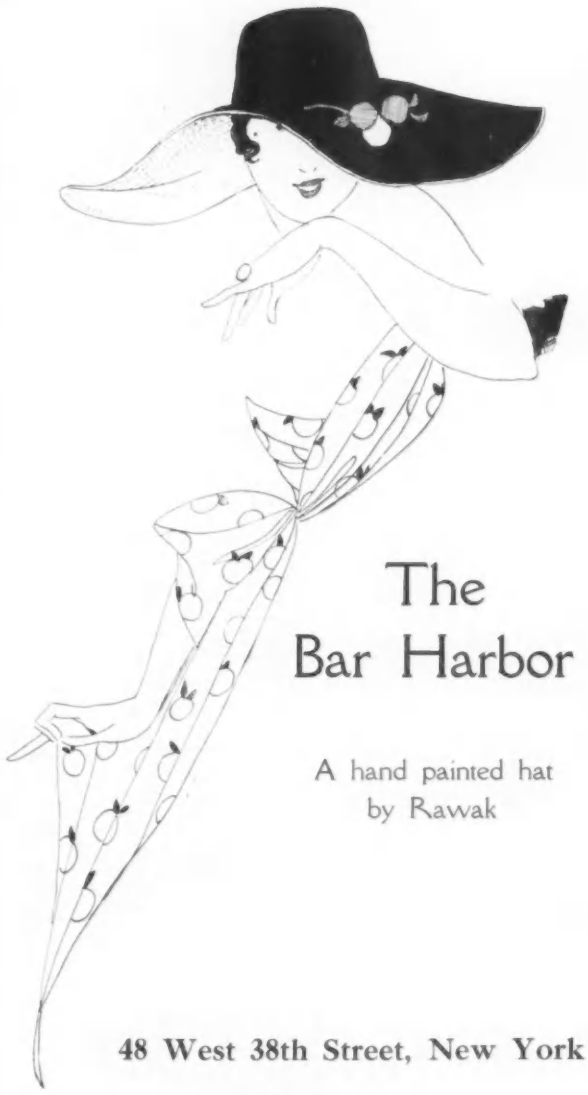

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America's Best Sport Hats

© Martin Birnbaum

The art of Bakst is as delicate and dainty in "Papillons" as it is exotic in "Schéhérazade." This costume was designed for Mlle. Tchernichowa

A R T

(Continued from page 116)

To the Keppel Galleries, print lovers were indebted in March for an exhibition of nearly a hundred etchings and lithographs by Whistler.

Notable among the etchings shown at the Keppel Galleries were a number of etchings of the Venice set, including the "Nocturne," "The Palaces" and "The Traghetto." There was also an exceptionally fine print of that wonder of light and soft shadow, "The Kitchen," and there were two portraits of the children of Seymour Haden, which were of interest not only as prints, but also from the personal side, as these children were the niece and nephew of Whistler.

Gari Melchers, like many American painters in recent years, finds a new and engaging theme in the boudoir

The exhibition of the work of Gari Melchers, which filled the Montross Gallery during the last weeks of March, added but little of new lustre to that artist's reputation, for the best of the work shown there was not of the most recent date.

No exhibition which contained the "Easter Sunday" could be called dull, however, for it is one of the finest of the many excellent works of Gari Melchers, and an opportunity to see it again is always welcome. Melchers loves the sunshine as Frieseke loves it, and he here pictures it filtering through the still air of the church, touching the stained glass window to brilliancy and patterning the wall with flecks of gold. The composition emphasizes this interest in light, for it restricts the human element in the painting to a bare third of the canvas. Within that limited space, however, is such clever grouping, such keen and sympathetic study of expressions and types, such an atmosphere of solemn festival, that one returns again and again, with increasing pleasure, to study it.

Two Photographs © Gari Melchers, 1916

By the beauty of its filtering sunshine, the sympathy of its study of type and expression, and by its air of solemn festival, the "Easter Sunday" of Gari Melchers merits high praise

One of the notable tendencies in American painting in recent years is an increasing interest in the portrayal of boudoir scenes. Nearly all our figure painters now try their hands at this type of genre painting, and Melchers attained a marked success in the version which he contributed to this exhibition.

To the other canvases less commendation is due. Too much of the still life seemed "painty" and perfunctory, lacking in definite incentive or perception of beauty.

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Other Bien-Jolie Creations are:

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SEEN *on the* STAGE

(*Continued from page 69*)

general and generous experience of humankind. It is a special, not a universal, work. It is clinical, instead of representative.

"THE HEART OF WETONA"

"THE HEART OF WETONA," by George Scarborough, is an interesting melodrama; or else it is made to seem so by the admirable acting of a company selected and rehearsed by David Belasco.

Wetona is an Indian princess who has loved not wisely but too well. She has allowed herself to be seduced by a white man, who has promised to marry her at some time indefinitely dated in the future. When this fact becomes known to her father, she refuses to divulge the name of her lover; and, in consequence, she is ostracized by her own people and drummed out of the tribe.

She flees at once to the house of a friendly Indian agent named John Hardin, in order to ask for his advice. Her father follows her, and suspects that Hardin is the guilty man. Hardin, in reality, is innocent; but he loves Wetona, and, in order to shield her from the anger of her father, he agrees to marry her immediately. To Wetona he explains that their union shall be merely a marriage in name, and that, whenever her lover shall be ready to marry her, Hardin will set her free with a divorce.

The Indian agent soon discovers that the man who had seduced Wetona is Tony Wells. He knows that Tony is a cad and that he has never had the slightest intention of marrying Wetona. Hardin now throws the two frequently together and leaves them often alone in each other's company, in order that Wetona may discover for herself that her love has been bestowed upon a worthless man. The most interesting feature of the play is the well-reasoned psychologic process by which Hardin ultimately cures Wetona of her love for Tony. Tony at last is killed by the Indians, who, having learned the truth, have surrounded the house to cut off his escape. Wetona, by this time, has learned to appreciate the love of Hardin, and settles down with him to live a happy married life.

"PAY-DAY"

"PAY-DAY," by Oliver D. Bailey and Lottie Meaney, was announced upon the program as "a talking motion picture play," or "a dramatization of a moving picture scenario." It began with a prologue, in which an actor and an actress sat down to read a scenario which had been offered to them as an inducement to enter the motion picture field. Then the scenario itself was acted out, in accordance with the conventions of the moving picture drama. Each scene was preceded by an explanatory caption thrown upon a screen. Then the action began with moving pictures which showed the actors in a certain situation; and, after a few moments, the pictures faded away, and the actors continued the scene in person on the stage. Last of all, there came an epilogue, in which the actor and the actress who had been supposed to be reading the scenario decided that it was a very bad play but that there might be money in it.

The scenario itself was very bad indeed; for it told a wild and whirling story that was utterly incredible. On the occasion of the first night, the audience was bored for half the evening, and then began to laugh, more or less uproariously, at the preposterous incidents which led up to the climax. The next morning, the managers announced that the whole thing had been intended as a burlesque, and that the public had been invited to laugh.

There were rumors up and down Broadway, however, that the managers had expected the play to be accepted seriously as a melodrama until the laughter of the first-night audience warned them suddenly that they had better advertise the piece as a satire. At any rate, it is as a burlesque that "Pay-Day" continues to be played. Undeniably, it is extremely funny; but, after all, it is not so funny as "Margaret Schiller," which is still advertised as a play that is intended to be taken seriously.

Considered as a satire, "Pay-Day" could be made more whole-heartedly enjoyable by the simple expedient of telling the audience clearly, at a point very early in the action, that the play is really meant to be as bad as it actually is.

Photograph by Pach Brothers

In the Stage Society's presentation of Strindberg's "Easter," Ivy Troutman played Christine, the fiancée of Ellis, a rôle of continued self-sacrifice

"THE GREATEST NATION"

IT is not at all necessary to argue against pacifism; for, to be convinced against it, it is sufficient merely to listen to the pacifists themselves. It seems rather a pity that they should talk such twaddle; for, after all, they must have a better case than they succeed in making out.

"The Greatest Nation," by Marion Crighton and William Elliott, was a pacifist play; and it lasted for a single week.

Radow, King of Adlon, has quite openly conspired to have his neighbor, the King of Thor, assassinated; and when Alan, the Crown Prince of Thor, is elevated to the throne, his people clamor for a war of retribution. But Alan is a pacifist; and he handles the situation in a rather novel way. First of all, he orders his own soldiers to go on a strike, and advises the soldiers of the enemy to do likewise. Then he sends a million roses to the Princess Royal of Adlon; for Alan is very fond of flowers, and for years has spent the public funds to make his special principality one vast rose garden. Lastly, he pays a personal visit to the man who has murdered his father and suggests that the best way to settle the little matter is by a marriage between himself and the Princess Royal of Adlon.

This piece was set before an audience which had read something about Belgium and something about Switzerland; and, somehow, it did not seem to tally with the things that are. That is why it failed. The one thing notable about the production was the scenery of Josef Urban, which was very sumptuous and very beautiful.

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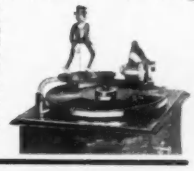

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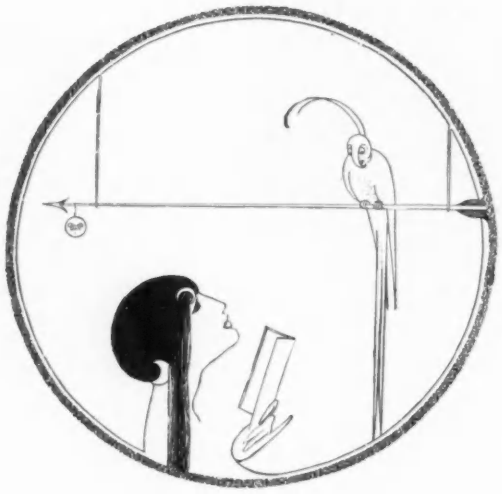

THE INIMITABLE TALENT

ORIGINALITY is not original, with no other originality like it; indeed, it falls into two well-defined classes, unconscious and conscious. The first brings its owner not so much gain as notoriety, for the unconsciously original man is usually somewhat insane. He wears fourteen pairs of galoshes at one time, and then walks backwards. He assumes the heavy responsibilities of God or the ermined royalty of Queen Victoria. He does startling, unheard-of things with an appalling simplicity. He tells the truth under all circumstances. He tells his friends the facts about themselves. He is original; he is too original. Society can not support his presence and so it segregates him with his ilk, that he may pursue his delusions apart from a world that must wear one galosh at a time and temper truth with discretion.

AN ART, A BUSINESS, OR A PLAGUE

The second sort of this vice or virtue is a marketable product, for conscious originality becomes an art, a business, or a successful advertisement. There is nothing more charming than a well-planned, consistent originality; there is nothing more profitable. But very often his originality is a base imitation, a stale counterfeit of the real, the inimitable talent, for among a million men there is only one who is consciously and successfully original. The remaining unfortunates draw their fads, their poses, their manner of doing, their way of thinking from him. If by any chance he is able to copyright his originality, he becomes rich.

Were originality a more common gift, then it would be necessary for novelists, artists, playwrights, actors, editors, and designers to give up their professions. If every one were original, there would be no fads or fashions, for there would be none to follow them. Each in his isolated orbit would be cutting his hair after his own idea of landscape gardening; but as it is to-day a Mrs. Vernon Castle follows a courageous inspiration and society at large bobs its hair. A Gabriele D'Annunzio induces thousands of nice young men to believe in the entire awfulness of everything. There are too many Englishmen who refuse to starch their shirts because Shaw does n't; and there are no end of people who chew every morsel of food thirty-two chews, under the hypnotic influence of Fletcher. How many men wore orchids because Chamberlain did? Was it Madame Poiret or Bakst who blazed the way for the wrinkled and alluring Russian boot?

IS THERE UNQUESTIONED ORIGINALITY?

As every year adds another to the millions of years the world has lasted, it is evident that with every year it becomse more difficult to be original. Euripides did not find it as hard to invent a new dramatic situation as Edward Knoblauch does; Shakespeare used all the plots discarded by the Greeks; Gouverneur Morris writes only variations on old familiar themes. Nero did all that could be done in the way of dinners. Septimus Severus had steam heat in his palace on the Palatine. Leonardo da Vinci thought of aeroplanes five hundred years before Wright was born. The most luxury-loving woman of to-day could not surpass the glittering magnificence of Cleopatra or the astounding originalities of Elizabeth of England. Brangwyn's somber etchings suggest Rembrandt; Beardsley is Brunelleschi anglicized; Borglum smacks of Michelangelo. There are crumbling frescoes in Etruscan tombs that Matisse might have painted. Puvis de Chevannes must have looked long at Giotto's saints and Fra Angelico's angels. Granville Barker's gilt fairies were an old story to Lorenzo of Florence and the Sforzas. Debussy's tone scale was doubtless a part of Pan's repertoire, and according to eye witnesses the whimsical god piped it to charming nymphs who danced in Isadora Duncan's manner. Even war is as old as the world. Even history (it has often been said) repeats itself.

We live in a sophisticated age. We wait, languid and cynical, for a new form of excitement. Nothing but a miracle stirs us. A woman wrapped in cloth of gold, her feet strapped to clanking brass sandals, a pet dinosaur following her on a silver chain, could take a daily stroll on Fifth Avenue without delaying traffic more than a moment on the first day she appeared. She would soon become as much a matter of course as the diminutive semaphore, and just as unheeded.

WOULD THIS BE GENIUS?

Never have there been so many original people as there are to-day. All over the world men and women are racking their brains for some new way to create excitement, to disturb the general lethargy, and to tickle sluggish curiosity and interest. We have them to thank for the talking machine, the cinematograph, the submarine, the aeroplane, the fox trot, and the wireless telephone. What could there be that has not already been? Has originality reached the end of its tether? No. There is still to arise the man who shall give us our first introduction to the plain, simple, and unsensational pleasures and pursuits that have always surrounded us and to which we have been indifferent; the man who shall make the unobvious obvious. He will show us the significance of being what the majority of us are, simple, delightful, and mediocre. Would this man be called the genius of his time?

Mme Pauline

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By Mlle. Simone Mareix

With this Course in your hands, you can almost immediately increase your beauty and attractiveness, no matter what your age. The author is herself a living example of what she teaches, having won two international Beauty Prizes, one in Paris and one in England. Read article below and send free coupon today.

HOW often have you looked in the mirror and said to yourself: "I wish I knew just how to have a perfect complexion, a smooth, soft skin, an abundance of wavy hair, well arched eyebrows, long curly lashes and that fascinating presenc which wins such admiration."

Nature intended every woman to be as beautiful as she can make herself. But success depends in knowing just how to go about it in the Right Way—whether you have wrinkles, a shiny nose, a mottled, muddy complexion, freckles, blackheads, enlarged pores, sagging facial muscles, thin, scraggly hair, or any of the other defects which destroy all appearance of beauty and make you look not only unattractive but positively homely and old.

I should certainly never have been able to win two International Beauty Prizes unless I had known the Right Way, and it is this which I give you in detail in my Three-Part Course of Instruction. You will find there the "Why" and the "What to do," and the "How" on every conceivable subject relating to the improvement of your appearance. I will tell you the real secrets which I employed on myself and scores of other such valuable aids to beauty that many who had given up ever looking fresh and youthful again now say my Course has been worth hundreds of dollars to them. If you would like to read my Course and avail yourself of my free face powder offer—simply cut out and send me the coupon below. **SEND NO MONEY**—not even a postage stamp. Keep the Course for three days after you receive it, and try the beauty secrets contained therein, and if at the end of that time you are convinced that it will wonderfully aid you in making yourself more beautiful, youthful, fascinating and attractive and you wish to retain it, send me $1.10. Otherwise return the Course and you will owe me nothing. **I will also send you, absolutely free, six packets containing six different colors of wonderful silk-meshed face powder**—three of Poudre Petalias and three of Poudre Fascination—so that you may select the one best suited to your skin and complexion. Then, if you decide to keep the Course you can let me know the kind and color you prefer and I will send you a **50 cent box free.**

Do not decide as to whether you want my Course or not from the short description given in this paper, but send for it and look it over at my expense, then decide. The information you will receive from reading it and the free six packets of powder which I send you with the Course will certainly far more than compensate you for your trouble in writing. Address Mlle. Simone Mareix, Dept. 1400 C, 20 West 22nd Street, New York. Be sure to cut out and **mail the free face powder and beauty coupon below to-day.**

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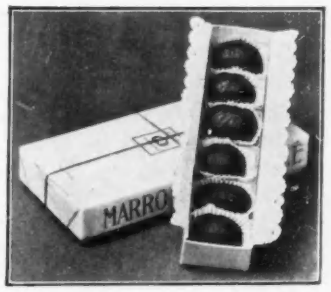
by mail



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Mail This Today, with your remittance.

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a luxurious, iridescent material, suggesting a long rippling line—grace in itself and in garments unique, effective and charming. Now to be had in fashionable shades, made up into garments and by the yard.

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Look for our label in the coat you buy. It is your guarantee that the material is genuine and

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ANSWERING ONE WAR PROBLEM

THE war has brought about a condition to which, though all of us know it must exist, few of us have given thought. Workers, both men and women, by the tens of thousands have answered the sudden, imperative, and continuous demand for war materials, and the problem of housing and caring for them has been a great one. Small towns and cities where munition factories are located have had their populations increased by huge numbers over-night, and they have had no means to cope with such sudden growth. It is the employer who, besides having to adapt his plant to the orders that rush in, has had to take in hand the accommodation of this horde of new employees.

It is fortunate that in this crisis there is a well-equipped agency to which the factory owners may turn for help. The National Civic Federation has been established for thirteen years, and its welfare department is prepared to offer immediate aid to solving urgent problems. The need of improving conditions for the men and women workers in munition factories was early realized by the federation, and Mr. Ralph M. Easley, chairman of the executive council, sent a letter to the munition factories in this country, some time ago, in which he directed attention to the comprehensive system of help that the welfare department was fully prepared to give.

THE WORK OF THE WELFARE DEPARTMENT

Mr. Easley stated in this letter: "The welfare department of our organization can immediately provide experts to make plant inspections and to suggest installations which will make for good physical conditions. This includes medical work, both to arrest the development of communicable diseases and to care for accident cases, and the planning and installation of lunch rooms, so as to insure one nourishing meal each day Food, adequate rest, proper water supply, and recreation are among the necessities for health which may be controlled, at least partly, by the employer."

Countless demands for advice and practical aids resulted from the circulation of Mr. Easley's etter, and the work of the welfare department grew to such proportions that it was necessary to form a special committee to concentrate effort upon it. This joint committee on welfare work for munition factory employees is composed of some of the most prominent men and women in this country.

Among the members of the committee is Mrs. John Astor, whose son, Mr. Vincent Astor, is an officer of the National Civic Federation. Mrs. Astor is a most active worker, and her aid promises valuable results in Europe. where it is expected that she will establish points of contact for the welfare department. This will undoubtedly result in the extension of the influence and aid of the department to foreign countries. If Mrs. Astor finds that European employers will welcome improvements, the department will send over experts to assist in improving conditions for the foreign women workers, who have so largely replaced men in the munition factories.

WOMEN'S WORK IN MUNITION PLANTS

Many English women of the leisure class are working to help supply the needs of the English army, and report for this work at six in the morning, seven days a week, along with thousands of their poorer sisters. They are locked in the factory, where they stand over their work for eight hours a day. As all these women, rich or poor, work at a high nervous tension during the entire time, they surely need all the aid that experience finds practical.

Mrs. Astor carried with her to England letters of introduction addressed to officials of the English factory inspection department, which had already asked for assistance from the welfare department, and also to two leading labor men in London, Mr. W. C. Bowerman, secretary of the Parliamentary committee of the British Trade Union Congress, and Mr. W. A. Appleton, general secretary of the General Federation of Trade Unions. Nothing could better prove the seriousness of the work Mrs. Astor so generously has agreed to undertake than the practical and efficient character of these documents.

ABOUT THE DEPARTMENT

Just a word as to the welfare department of the National City Federation, which was so well prepared that it could quickly and effectively mobilize its forces to relieve conditions in the munition factories of the nations at war, as well as of those at peace. The welfare department is equipped to render instant service to the employees of munition factories or, indeed, factories of any kind, as well as to those of stores, mines, railways, and public institutions. An example of their great efficiency follows. A comparatively small town in this country, on account of its big munition plant, had thrust upon it many thousand new residents, for a large number of whom living accommodations could not be provided. The munition factory immediately sent its architect and its industrial secretary to consult with the welfare department.

And here are some of the results: dormitories are being built, each to accommodate over one hundred girls, and each having a matron and attendants. Special provision will be made for attractive outside dining-halls, where the young woman may have the privilege of entertaining and of dancing in the evenings. For the families, of whom in this instance there are about six thousand new ones, there are being built a number of houses where light, furnace heat, and other accommodations will be provided. Rents are to be small. Recreation and social halls and all the modern progressive devices for community life are being created. Even hospitals are being established.

SUBJECTS AND OFFICERS

The welfare department covers such subjects as sanitation, recreation, vocational training, kindergartens, libraries, and provident funds, which include insurance, compensation, sick, accident, and death funds, pensions, and employers' plans for saving with interest or for lending money in times of necessity.

Miss Gertrude Beeks is the able director of the welfare department, and Mr. Louis A. Coolidge, a large employer of labor, is its chairman.

A large number of distinguished men and women are closely identified with the National Civic Federation, including Mr. Seth Low, Prof. Benjamin Ide Wheeler, Mr. Isaac N. Seligman, Mr. John Hays Hammond, Mr. August Belmont, Mr. Emerson McMillin, Mr. George W. Perkins, Mr. Vincent Astor, Mr. William R. Wilcox. The women's department has as its officers: Miss Maude Wetmore chairman; Mrs. Rogers H. Bacon, secretary; Miss Anne Morgan, treasurer, and Mrs. Lyndsay Van Rensselaer, executive secretary.

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Mme. Cornelia will design, cut and fit to your measurements a gown ready to be finished at home by yourself or a visiting seamstress. Old materials can be remodeled to the prevailing mode. New materials may be entrusted to her with the utmost confidence.

ANY GOWN OR SKETCH ACCURATELY COPIED BY A COMPETENT DESIGNER OF FIFTEEN YEARS' EXPERIENCE

Send her your measurements with materials and the gown will be returned to you put together on girdle foundations ready to finish by hand. If your materials for any reason can not be utilized Mme. Cornelia will return them, carriage paid.

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Maternity Corset worn at any time, comfort, abdominal support, normal appearance, protection for child. **Ordinary Corsets** on same lines for **Stout Women, Invalids, Singers, Dancers** and **Young Girls.**

Mail orders filled with complete satisfaction. Call at my parlors or write for **BOOKLET NO. 14,** sent free under plain and sealed envelope.

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CAUTION: Do not be misled by imitations of Berthe May's illustrations and of her corsets.

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any of these Venetian specialties, send cheque:

THE NEW SPECIAL ASTRINGENT, *composed of imported herbs, which gives new life to the skin, strengthening the tissues and flattening out lines and wrinkles; remedies a sagging, loose skin. Large bottle, $3.*

VENETIAN ARDENIA SKIN TONIC, *for daily use to firm, tone and whiten the skin. Bottle, 75c, $1.50, $3.*

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VENETIAN PORE CREAM *reduces coarse pores, refines the skin. Jar, $1.*

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VENETIAN ADONA CREAM *restores graceful curves to neck, bust and shoulders. $1.25, $2.*

VENETIAN AMORETTA CREAM, *a protective cream; causing powder to adhere, useful when motoring. Jar, $1, $2.*

Mrs. "T" of St. Louis

had long been a commanding figure in the social life of the spirited mid-western capital. It was but recently that a severe illness deprived her of that youthful and beautiful coloring for which she had been noted. It was even whispered about that wrinkles had begun to appear. Sincere sympathy was expressed, but sympathy as usual, was ineffectual.

This state of affairs might have continued indefinitely had not Mrs. "T" possessed a resourceful secretary. To be sure, it is not the duty of one's secretary to attend to one's complexion. But then efficient secretaries have been known to solve many puzzling problems outside the spheres of "correspondence" or "household accounts."

Within an hour after Mrs. "T" had confided to her secretary that she was seeking a means to restore her complexion to its former radiance, a letter was despatched by *special delivery* to 673 Fifth Avenue, New York. Elizabeth Arden's reply, and a parcels post package containing especially prescribed Venetian preparations, arrived in surprisingly quick time. During the following fortnight Mrs. "T's" clever maid became quite adept in applying the Venetian preparations with the aid of the new Arden "patter"—and Mrs. "T's" complexion improved so rapidly that soon there was not a blemish to be seen. Today her friends insist that she "looks more beautiful than ever."

If this be a fable, then here is the "moral": Whether your home be in St. Louis, Denver, Los Angeles, or wherever it is, you may at some future day, if not now, seek relief from a blackhead, or an oily skin, or a sallow one, or from wrinkles and hollows. Do as Mrs. "T" did. Write for advice to Elizabeth Arden, who is conceded to be the international authority on the scientific care of the skin and complexion. *You might write TODAY for her book, "The Quest of the Beautiful."*

IF YOU VISIT, OR RESIDE IN, NEW YORK

You will not miss the opportunity to call at the Arden Salon D'Oro, the largest and finest in the world, and consult personally with Elizabeth Arden, and to give your complexion the benefit of an Arden Strapping Muscle Treatment administered by an Arden expert.

ELIZABETH ARDEN

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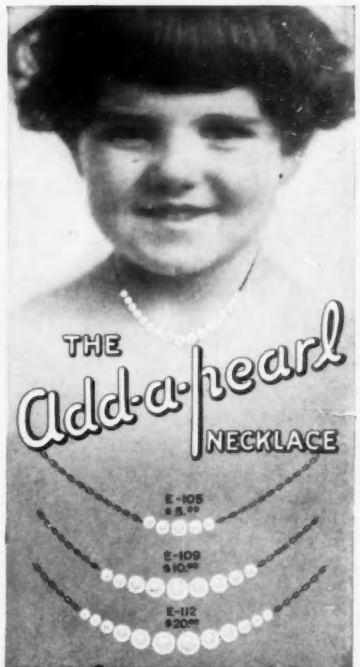

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Sold by best jewelers. If yours can not supply you, write us for attractive booklet and name of nearest dealer.

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Beautiful "Finger Bowls"

Made of water-resisting paper, beautifully decorated with festoons of dainty roses—your choice of either pink or yellow.

30c the Dozen—or 25c for Gift Box of 8

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(*Continued from page 74*)

supplied, the gown will be made by a thoroughly competent dressmaker for $50. A small dressmaker will make it for $20 if the materials are supplied.

The hat which accompanies it is of dark blue milan straw topped with pink muslin roses. It may be had for $15.

The two hats sketched at the top of page 73 are from the Mary Greenaway Shop in Boston. The avowed object of this shop is to supply each patron with hats that are really becoming to her personality and type. At the upper left is a tiny hat of soft maroon milan straw, edged with black ostrich feather fringe. Gaily colored little flowers top the fringe. In the upper right-hand corner is a most picturesque garden hat of coarse leghorn, with a flat trimming of pansies in various shades of violet.

The youthful suit sketched in the lower left-hand corner of page 74 would be smart in a buckskin covert of the new shade of Joffre blue, banded with cloth of a darker shade of blue; or it may be made in battleship gray covert or tricoserge, banded with either suède or cloth in a darker color and trimmed with white bone buttons. A well-known tailor will make the suit for $65, supplying the materials, and a less-known one for $40; the latter will make it, if the materials are supplied, for $20.

The photographed suit next to it, which is made by Hurwitz and Posten, may be of biscuit colored tricoserge or gabardine, with brown suède collar, revers, and cuffs. The hat may be in any shade desired, and will be made by a Fifth Avenue shop for $23.

The light spring coat, sketched at the lower right on the same page, would be most unusual if made of gray-brown satin de laine trimmed with taffeta in a darker shade. This wrap would be practically indispensable for wear with light spring dresses, and the new method of leaving it open down both sides makes it a particularly graceful garment. Made of the materials mentioned, the coat would be $45. For the woman who supplies her own materials, the coat would be made for $20.

At the top of page 74 is sketched a novelty which most assuredly fills a long-felt want. It is not a bathing-suit; as one might imagine, but a combination of blouse and knickers, and it was designed especially for the tennis player. Which of us has not suffered from that hideous and unavoidable tendency of her blouse to part from her skirt in the most exciting moment of the game? But Wanamaker has come gallantly to our rescue with this garment of brown linen trimmed with bands of white linen. The waist and knickers are, of course, in one piece, and the skirt, which the unconventional young person in the sketch is carrying over her arm, is to be worn over the bloomers.

UNRESTRICTED AID TO RESTRICTED PURSES

(*Continued from page 77*)

materials are supplied, this blouse will be made for $10.

The gown in the middle at the top of page 77 is the only one for formal afternoon wear shown with this article; it is the kind of dress which no woman can afford to be without. It is as smart as such a gown may be, and yet it is not difficult to make nor is it so startling to wear as to make one conspicuous. It would be very charming if made in *grenat* taffeta, a color varying between red and leather brown. The ruchings are of the same material as the dress and there are self colored stitchings up the skirt. The buttons are covered with the material. A well-known house will supply this gown to Vogue readers for $75. It may be made by a less-known dressmaker for $50, or, if one supplies her own materials, for $20.

At the lower left on page 77 is illustrated an evening gown made after the charming Watteau styles. It conveys an old world quaintness in its flowered skirt and basque-like bodice. The skirt is of silk flowered in pompadour colors on a cream ground, and the bodice is gros de Londres in terra cotta shade. The sleeves are of white chiffon, and bands of little flowers matching those on the skirt cross above the square low-cut corsage and complete the gown. The neck is outlined with a narrow band of cream colored lace to match the lace on the sleeves. This gown can be made for $32.50, including the materials.

An evening gown from Tafel is illustrated at the lower right on page 77; it is made of pink soirée silk (which is a kind of taffeta). The underskirt is of blue tulle over silver lace, beneath which is a blue china silk petticoat. The bertha is of silver lace. A piquant touch of color is brought into this gown by pastel blue embroidery on the point of the bodice, by the cross strings of the same color over the shoulder, and by the puffs of the same colored ribbon in the pannier. This type of gown is not extremely difficult to make and is one of the smartest models for evening wear that the present mode affords. It will be supplied by the shop which designs it at a moderate cost.

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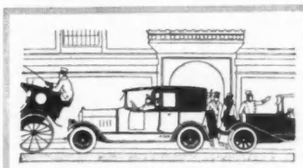

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The skill with which Raffaëlli seizes and portrays the spirit, the distinctive personality of a place, is evidenced in "Le Canal Mysterieux," painted during a sojourn in Venice

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THE veteran French painter, Jean François Raffaëlli, is too well known in America, both personally and for his work, to require any introduction. He has exhibited many of his paintings in various cities of the United States, and as he has often accompanied his exhibitions, he has become widely known among American connoisseurs; his personal charm and his able and delightful presentation of his art theories have combined to place him among the well-known and equally well-beloved of the French painters who have visited our country.

The art of Raffaëlli stands, and will live, by reason of its own distinctive merits, among which are sincerity and a wholly personal point of view. It is this artist who has immortalized a thousand nooks and corners of Paris by reproducing them on canvas. Scenes along the *quais*, street corners in the mist and shadows of a pale gray day, an ancient piece of architecture at the turn of some narrow street, the push-cart woman with her bunches of fragrant violets—these and hundreds of other quiet scenes Raffaëlli has fixed indelibly in the soft and quiet tones in which he works. Some day, these will be not only a wealth of beauty but a priceless collection of documents on the Paris of the twentieth century, precious to the French people and to all who know and love the Paris of to-day, even as the etchings of Meryon are beloved of those who love the Paris of former days. Raffaëlli, however, does not confine his genius to the single field of Paris. At times he wanders far afield, away to the storm-beaten coast of Brittany or among the sunnier and not less beguiling scenes of Venice. He is a prodigious worker, and turns out an immense number of paintings with what seems the greatest ease. In a single winter in Venice, even though he may go there ostensibly for his health and to take a little rest, he will paint no less than half a hundred scenes, and make, besides these, innumerable sketches.

The technique of Raffaëlli is an unusual one, so much so that he is frequently accused of painting with his palette knife or with the wooden end of his brushes, rather than in the accepted manner of artists in oil. This technique, however, appears always a conviction, never a matter of pose, and it never becomes the dominant element in his work.

Two photographs by Em. Crevaux, Paris

Though Raffaëlli is best known for his paintings of picturesque corners of his beloved Paris, he spends occasional winters in Venice, and "San Crovaso" is a memento of one of them

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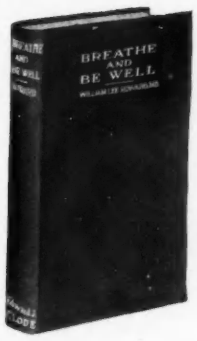

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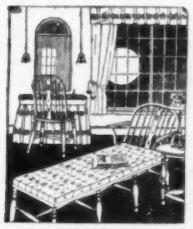

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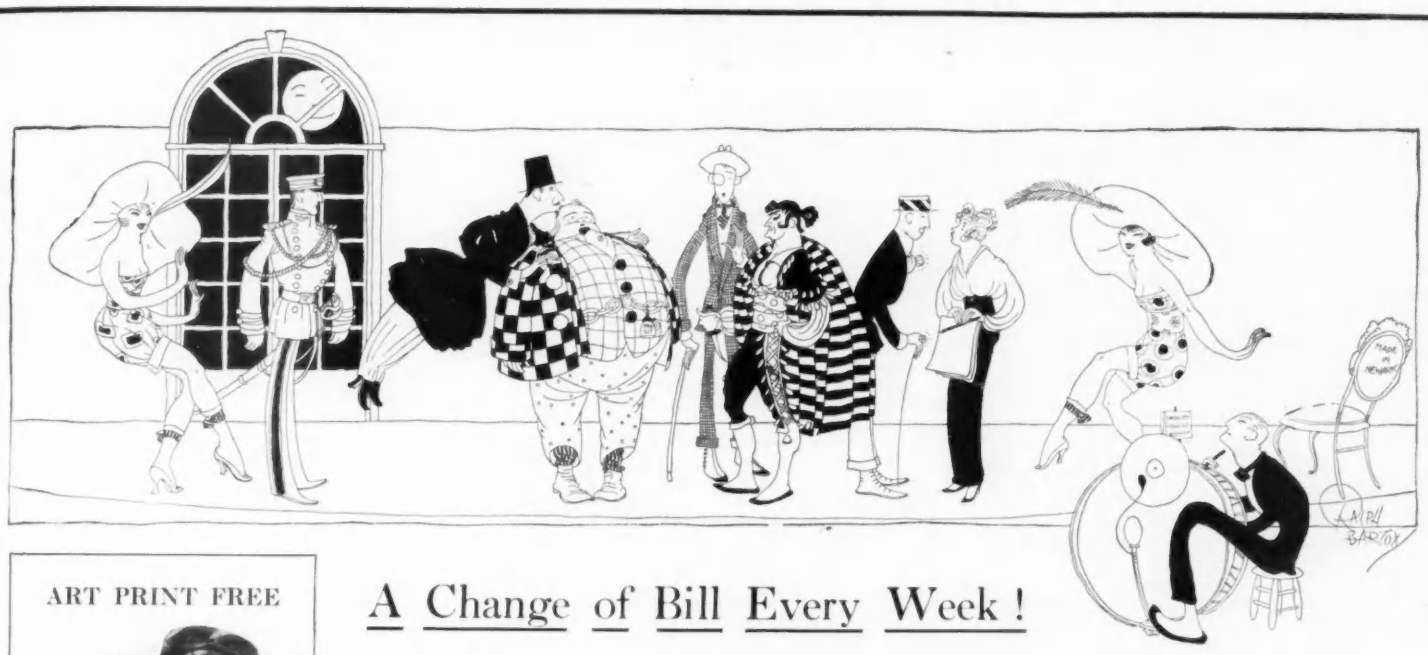

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